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ABSTRACT

A study explored what the nature of the curriculum and program design for a graduate program in design management should be and whether a demand for such a program exists in West Michigan. Four groups of individuals related to design management as a profession were surveyed: alumni, practicing professionals, employers, and current senior-level visual communication students (approximately 212 total). The first three groups were surveyed by mail; students received questionnaires at the end of a class session. Findings indicated the following: more than 50 percent of students, alumni, and practicing professionals would possibly be interested in a design management graduate program at Ferris State University; current students had a definite interest in the program; courses believed most important to the curriculum were communications, design, Macintosh computer, and management; very important courses were marketing, public relations, and writing; the preferred delivery methods for the course work were evening courses throughout the year, and weekends were also rated highly; current students preferred online delivery of course content; and about half of alumni and a third of practicing professionals were interested in studying through the internet. A majority of employers indicated they would hire a graduate of a design management program; 50 percent would pay between $30,000 and $45,000 for a design manager. Appendixes include curricula from other institutions and survey instruments. (Contains 26 references.) (YLB)

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ED 426 208

THE FEASIBILITY
OF A DESIGN MANAGEMENT GRADUATE PROGRAM
AT FERRIS STATE UNIVERSITY

by

Barbara J. Loveland

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A field study

submitted in partial fulfillment

of the requirements for the degree of

Master of Science in the School of Education

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CHAPTER 1.

The Problem

Introduction and Background

It is becoming necessary for people in the profession of visual communication to become specialized in a particular medium. People can specialize in multimedia, print, environmental graphics, product design, or interior design. Individuals cannot know everything about any general area such as "design". It becomes necessary for people to come together to reap the benefits of each others' specific knowledge and strengths – that is, to form teams.

Projects are becoming more complex. Younger audiences expect to see communication in multimedia and interactive forms. Television has brought quickly changing imagery and information to the attention of all of us. The expectation is for *more* information. The vehicles for this include, but also go beyond "print". The complexity and diversity of the mediums utilized require different people with backgrounds in expertise necessary to complete a successful communication project – from print design to environmental graphics; from writing to hiring an illustrator.

The team approach allows the designers to create, the technicians to handle the programming issues, and the product managers to provide the content or need statement. But often, no one, whose primary function as a team member, is taking full responsibility for the *planning*, the *processes* and the *procedures* necessary to complete the communication project. That is, there is often no one whose responsibility is managing the day to day activities required to complete a project on time, within budget constraints, and still resolves the communication problem in a creative and innovative way. "Current design practice forms both interdisciplinary and multi-disciplinary teams of designers and others to accomplish tasks. The role of team leader or design manager may be assigned to a designer who lacks the training

and skills to effectively manage within today's complicated and sophisticated business environment." (Pratt Institute *Graduate Bulletin 1996 – 1997* 48)

Designers are trained in the aesthetic and rational aspects of creating design solutions. Business managers are trained in the general areas of corporate or small business management. There are few college design programs that address design as a process that requires specialized management.

Design Management is a field of study that provides a business background for an individual with knowledge of design to move into the area of management and strategic planning in an organization or a design background for an individual trained in business management. It can give a designer the needed skills and knowledge to run a design business or a design group within a large corporation. It can give a business manager the design knowledge to recognize the importance of design to business success.

Design Management is an important aspect of the business of design. That is, it is essential for the successful management of a design business, managing a corporate design group, or overseeing and managing the design requirements of an organization. This should be considered as well with the importance of design in business. Successful designers, whether they are architects, graphic designers, interior designers, product designers, multimedia designers, or environmental designers can obtain a repertoire of good business skills such as strategic planning, marketing, and management which will assist them in promoting and utilizing design as a strategic business tool.

Statement of the Problem

What should be the nature of the curriculum and program design for a graduate

program in Design Management and is there a demand for such a program in West Michigan?

Purpose of the Study

The results of the study will determine the curriculum for a Design Management graduate curriculum and the interest in such a program at Ferris State University.

Questions to be Answered

1. What is the level of interest in the Design Management graduate degree by current students, graduates, practicing professionals, and employers?
2. What is the recommended curriculum for a graduate program in Design Management?
3. What is the preferred delivery method of potential enrollees?
4. Is there a difference between the content students perceive versus employed graduates', practicing designers', and employers' perceptions of the content of the curriculum?
5. Are there employment opportunities for graduates of a Design Management graduate program?

Assumptions

The following assumptions were made with respect to this study:

1. There is an interest in graduate study in the area of Design Management as it relates to managing communication design.
2. Design Management is the management of design projects. This relates to the process starting with the determination of the criteria and extending through to the execution of the solution.

3. Students graduating with this graduate degree will find employment practicing this discipline in the work place.

4. Current students in the Visual Communication program at Ferris will have different perceptions of course work required for the graduate degree in Design Management than the perceptions of people who have been practicing design in the field.

CHAPTER 2.

Review of Related Literature

Historical Background

Two organizations have been formed that focus on Design Management as a professional field. The Design Management Institute was founded in 1975 at the Massachusetts College of Art in Boston. The Institute built its membership and became a recognized leader in the profession through its conferences on design management issues. It became an independent nonprofit entity in 1986. The mission of the Design Management Institute is to "Inspire the best management of the design process in organizations worldwide." Its vision is to "Be the international authority and advocate on design management. In 1989, the Institute began publishing the *Design Management Journal*, which was the first scholarly journal in the field. (Walton, T. (E d.). (Spring 1997). About the Design Management Institute. *Design Management Journal, 8* (2), 90.)

The second organization is Corporate Design Foundation which was founded in 1985. The mission of this organization states, "Corporate Design Foundation , a nonprofit educational institution, was founded on the belief that design makes a major contribution both to an individual's quality of life and to a corporations's success and that both individual and organizational interests can be served through the effective use of design disciplines: product design, communication design and architecture. Accordingly, our mission is to improve the quality of life and the effectiveness of organizations through design". "At the heart of this mission is the focus to expand the awareness of design's potential by corporate managers." The Foundation sponsors Design Leadership Programs which promote research and documentation of the role of design in business and the development of new curricula in graduate business schools. (www.cdf.org)

Design is a business. Therefore, design curricula's prevalent locations in schools of fine art is contrary to graduates' need for information regarding business practices. A typical curriculum for a Graphic Design major includes an exploration of the visual fine arts with a broad based liberal arts foundation. Some may offer a minimal requirement for a business course. (See Appendix A) Others make no attempt to provide any business background to the undergraduate or graduate student enrolled in their graphic design programs.

Meredith Davis, Professor at North Carolina University's School of Design in Raleigh, and President of the Graphic Design Education Association, states that where Graphic Design programs reside within private art schools or university art departments, they are generally among fine arts faculty and students. "Embedded within this academic fine-arts culture are values and practices that are inconsistent with those of business and the concept of design management education." (Davis, M. (Summer 1992). Educating Graphic Designers in Management. *Design Management Journal.* 3 (3), 32.) These include the distrust of money, business, and management.

Another issue that Davis addresses concerns the knowledge base of most faculty teaching in design programs. The people often hired, she insists, are graduates of Master of Fine Arts programs who have very little or possibly no professional design experience. Therefore, they are unable to develop a curriculum that responds to the need for a business background for graphic designers.

Some universities are developing interdisciplinary courses within their business schools that address the management of design. The University of North Carolina at Chapel Hill has attempted to teach design to business majors in the Kenan-Flagler Business School. The course, "Understanding and Managing Design" is focused

primarily on what design can do for business. One topic, however, "Managing and Organizing Design and Designers (The Options)", addresses the question of managing the process of design. (www.cdf.org/interdiscipline)

The University of California at Berkeley has a course titled, "Managing the New Product Development Process: Design Theory and Methodology". The course objective states: "This course is aimed at developing the interdisciplinary skills required for successful product development in today's competitive marketplace. We expect students to be disciplinary experts in their own fields (e.g., engineering, business). By bringing together multiple perspectives, we will learn how product development teams can focus their efforts to quickly create cost-effective products that exceed customers' expectations." (www.hart.me.berkley.edu/~me.290p/)

Interdisciplinary courses that teach the business student about design are abundant. The University of Oregon offers "Design + Business Collaboration: Design, The Customer, and Electronic Commerce". This is a joint venture between the School of Architecture and Allied Arts and the Department of Computer and Information Science. This course is described as one that will "foster collaboration among business, computer science, environmental design, and communication design disciplines" (www.cdf.org/interdiscipline/oregon.html) This course, taught Spring 1995, offered an experience with design for business students. It explored how design could improve a customer service system, but did not address how to manage the design process.

Another course offering that included the interdisciplinary roles of graduate students from Massachusetts Institute of Technology, Sloan School of Management, and Rhode Island School of Design was titled "Product Development in the

Manufacturing Firm". The objective of this course was to integrate marketing, design, and the manufacturing processes in the development of a new product. One of the key points was to build an awareness of the multiple functions required to create and deliver a new product to the market. These functions might include marketing, finance, industrial design, engineering, and production.

The ideas that are being addressed in these interdisciplinary course are those that have been identified as problems in the real world of commerce. Businesses need to understand the benefits of well designed products as well as the identity and image of today's business organization. It is important to manage the product design process to make certain that the product meets and/or exceeds the needs of the customer. The design process must be communicated so those involved can understand it and make valuable contributions to the development, marketing, and delivery of the product. (www.cdf.org/interdiscipline)

The United Kingdom addressed the need for Design Management several years ago. Naomi Gornick, Course Director, MA Design, Strategy and Innovation, Brunel University, wrote that in 1989 – 1991, a Design Management course was offered at the Royal College of Art in collaboration with David Walker of the Department of Technology, Open University. The course was aimed at establishing the feasibility of placing graduates directly in manufacturing or service industries, rather than following a more traditional design route by starting their own design practices or joining an existing design studio.

Three graduates from the design program at the Royal College of Art were interviewed three years after taking the course and after being in industry for as long. The results of a follow-up study divulged that there is no single right way to manage

design. There are many new factors to be considered and a "new, hybrid design professional is emerging" to handle an entirely new set of problems that are becoming apparent to design management. These conflicts are realized at a number of levels:

- between design and industry
- between old and new technologies
- between theory and practice
- between design education and management education

(Gornick, N. (1994). Graduate Employment and the Development of Design Management Courses in UK Colleges of Art and Design. *Design Management Journal* 5 (2), 139.)

Gornick reports that the United Kingdom is unique in that, as a country, it has taken on the endeavor of explaining and promoting the benefits of design to industry. As far back as the eighteenth century, institutions have been established to create harmony between the conflicting factions. Two of these institutions have been the Royal Society of Arts founded in 1754 and the Design Council founded in 1946.

Regardless of the conflicts, designers seem to be unconcerned and accept the situations as "not worth addressing". However, Gornick suggests that if harmony were achieved, the designers would be the first in line to benefit.

As a result of the apathy on the part of the design professionals, other disciplines, such as marketing, production, and purchasing are making design decisions. Therefore, design is experiencing a lack of status. The study conducted by Gornick found that there had been a sudden acceleration of development of new design programs and the relationship of these programs to employment.

In a series of interviews with three of the graduates who had taken the design

management course offered at the Royal College of Art and their employers, Gornick found some enlightening responses:

• From an employer: "We tend towards project management here, but we are looking for creative people. I think one of the reasons we think highly of Michael [one of the graduates] is the fact that he is creative, but he is also capable of dealing with industry and commerce and politics and the day to day problems. You cannot afford to be in an ivory tower in here because everyone has to pull their weight and the actual glamorous part of getting the design done is a relatively small part of the whole."

• From a graduate: "When I think of the main issues, I think we can obtain the same objectives by going down a totally different path and that is through design training. That's where I think I have evolved very quickly with the company – by coming up in total left field with a totally different set of solutions that one would not come up with from a standard marketing background." (Gornick, N. (1994). Graduate Employment and the Development of Design Management Courses in UK Colleges of Art and Design. *Design Management Journal 5* (2), 140.)

The University of Westminster in London, England has developed a graduate program, the first of its kind in Europe, that offers the Masters of Business Administration degree in Design Management. This business program focuses on "design as a key strategic factor in achieving corporate success. It is also the only postgraduate degree in design management that is open to business managers as well as to trained designers". (www.wmin.ac.uk/BMSS) The courses promise to provide an understanding of management principles in a range of international business settings. An overview of the course content is:

• design and corporate strategy

• marketing

• design project management

• accounting and finance

• design and society

•information management and decision-making

• strategic design management

(www.wmin.ac.uk/BMSS)

The philosophy of the program at Westminster stresses the idea that design is a strategic force in business and that those organizations that utilize it as such will most likely achieve their business objectives and also gain an advantage over their competition. There is a belief that a culture as well as a knowledge gap exists between designers and business managers that can prevent design initiatives to be utilized.

The objective of this graduate program is to develop in students the ability to understand and effectively manage the design process. This means that the students must understand business management principles as well as the design disciplines and how the merging of design and management can have a positive impact on the "strategic and functional levels of the organisation". (www.wmin.ac.uk/BMSS)

The University of Westminster Design Management program curriculum focuses on the strategic role of design management. It also offers students the skills needed to deal with functional business problems in "systemic, multi-disciplinary ways, applying insights from a variety of sources." (www.wmin.ac.uk/BMSS)

Because few people are able to study full-time for a graduate degree, this program is comprised of nine sequenced modules, each ten weeks long, combining distance learning with four-day workshops. This approach utilizes individual learning with

group interaction. Workshops are held from Thursday to Sunday noon. A weekend after the completions of nine modules is required for presentation of the dissertation. The schedule allows for the attendance of students from throughout the United Kingdom and Europe who need to return to work on Monday mornings.

Design Management requires interdisciplinary knowledge. An awareness of all design disciplines must be sought as well as business courses that address marketing, new product development, project management, strategic planning and management, accounting, and finance.

A relatively new program at the Surrey Institute of Art and Design, also in England, offers a Bachelor of Arts Honours Program in Design Management. This is a "three year, full-time program that delves into both the role of design and the dynamics of management." This program touts itself as using "interdisciplinary projects, studio work, visits, travel, and industry guest lecturers." (Tobin, J. (Ed.). (July 1996). First Design Management BA Class Graduates at Surrey Institute of Art and Design. *Design Management Institute News. VIII.* (3), 6.)

When looking at the curricula for most graphic design programs in the United States it becomes apparent that these students are offered an education that acquaints them with how to design (Appendices E, F, and G). They are not being offered the courses that will prepare them for *working* in their chosen profession. Ralph Caplan, former editor of *International Design* Magazine and author, comments, "Graphic Design students are taught that theirs is a high calling, having to do with fidelity to form and balance, to color and line and proportion, only to discover that their clients and employers have no interest in any of that." Caplan also states, "design businessmen, or business design men, condemn the schools for not rubbing their

students' heads in the "realities" of the world of commerce." (Caplan, R. (1989). *By Design*. New York: Doubleday, 47.)

Meredith Davis, has observed that, "Few schools, if any, have increased student's understanding of economics, planning, or any of the subjects common to the education of decision makers." She continues, "The failure of many [design] faculty to involve students in problem definition, critical problem analysis, interdisciplinary planning, and serious evolution handicaps students in their ability to compete in the management of design." (Davis, M. (Summer 1992). Educating Graphic Designers in Management. *Design Management Journal, 3* (3), 33.) Design educators must become aware of the needs of the business world. Designers can no longer be concerned with solving only the aesthetic issues of a design/communication problem. An individual for whom a Design Management career path would be appropriate is one who has the following credentials:

- a baccalaureate design degree
- work experience in the design industry for a minimum of three years
- interest in managing/leading the design process

A Design Management program would be geared to supplement designers' knowledge who are moving into management positions within an existing business. It would also provide the necessary education and background for people who are interested in starting their own businesses. (Pratt Institute *Graduate Bulletin 1996 – 1997* 48.)

There is a need for people who are qualified to manage teams that are challenged to solve complex design problems. These may range from developing a corporate identity program to the design and introduction of a new product. Gordon Thompson,

Director of Design for Image at Nike, states, "...you really have to be a designer yourself to command the respect of the designers on your team throughout this process. We've learned that some of the better managers are strong designers with a business bent." (Thompson, G. (Summer 1992). Art Center Alumni on Design Management Education. *Design Management Journal, 3* (3), 13 – 15.)

The team approach is becoming a necessary method for organizations to achieve goals. Projects have become cross disciplinary in respect to the expected outcomes. The roles of the team members should correspond to their areas of expertise, thus permitting them to have the most positive impact upon the team's decisions and actions. The role of the leader must be to allow each team member to do what they do best. (O'Toole, J. (1989). Foreword. *Leadership is an Art.* By Max De Pree. New York: Doubleday)

The team that has a design driven purpose or problem to solve is served well by an individual who understands, first hand, the importance of design. To enhance this person's design knowledge with strong management capabilities provides a strong and effective leader for dealing with design related issues and projects. The design driven team can be an effective one when leadership is maintained by an individual who has an understanding of both design and management principles.

Those designers who find themselves in business after completing a humanities, liberal arts, or fine arts degree program may discover that, though their design skills are extraordinary, their business management abilities may put them out of business or prevent them from advancing within an organization. "Many fine designers and artists who refuse to make a serious marketing effort fail in business. Others with less talent for visual work than for business have been known to succeed". (Crawford, T.

& Kopelman, A. *(1981). Selling Your Graphic Design & Illustration.* (p. 5). New York: St. Martin's Press) This is not surprising, especially in today's world of quick turn around, get it done, get it billed, attitude of business.

Kristie Clemons, principal, Gerhardt and Clemons, a design firm in Chicago, has worked her way up in the design business. After graduating with a Bachelor of Arts Degree from Western Michigan University in the mid-seventies, she moved to Chicago where she was hired as an assistant in a major design studio. After learning the basic skills of the design aspects of the business, Ms. Clemons left this firm to work for a smaller studio, Gerhardt and Kiar. Peter Kiar left the business and Ms. Clemons bought his share and became a principal. Today, Ms. Clemons is the sole principal of the design studio, Gerhardt and Clemons. She has learned the business of design through experiencing it. The components that she identified as being essential to running a business of design are those dealing with public relations, marketing, management, accounting, selling, and interpersonal skills. When asked if there were business issues that should be understood prior to running a design business she responded, "The creative/design aspect of design are learned in design school. Today, graduates entering into the communications job market should be aware of basic accounting principles, be aware of the necessity of sales abilities, have an awareness of the importance of managing people and know what it means to be accountable to clients " (Clemons, K. J. (1998, February 22). E-mail received by author).

The corporate setting requires somewhat different kinds of knowledge regarding the business world than a small business manager/owner. The corporation provides an umbrella which can serve as a protection for mid-level managers who may not have the experience or knowledge to perform in the mainstream of big business. This may

provide a more tolerant atmosphere for a graphic designer to become a "Communications Manager". The employee training opportunities within a corporation would be beneficial to the person moving from a professional position to that of a manager. The individual is being trained to become a manager of business operations.

Katherine Stanton, Senior Communications Manager at Herman Miller, Inc. in Zeeland, Michigan, stated, "The systems approach to design that I have experienced lately in corporate design issues means, I think, that students may need more business courses. The University of Cincinnati [where Katherine attained her degree in design] required Psychology, Sociology, Economics and Marketing courses and I certainly understand why. Even the Sociology and the understanding that provided has been helpful lately. The real need is for students to understand business objectives and be able to connect their work to those objectives in more concrete ways than in the past." (Stanton, K. (1998, March 10). E-mail received by author). Katherine went on to discuss how the design solution must connect to the achievement of overall marketing objectives. She explained that the look of the communication tools becomes the differentiating factor between competitors, where the bottom line price is what is important to the customer. The look of how you present your products may be the only tool to really demonstrate your differences to a customer or audience.

Environmental graphic design offers another avenue for exploring the management of the design process. This specialized area deals with exhibit design, sign systems, and visual merchandising, – in general, three-dimensional communication.

Carol Naughton, President of Carol Naughton & Associates, a design firm in

Chicago, which specializes in environmental design responded to questions dealing with the business of design. She commented, "Everyone in our office would benefit from business training. The hope would be to have that solid business/design background inside you when you come out of school – that way, one could just roll into situations and not draw back, but feel confident to be able to respond". (Naughton, C. (1998, February 27). E-mail received by author). Ms. Naughton also pointed out that she would not hire a design manager without design training. The process in her office requires that the individual have client contact on a business level as well as involvement in concept development on the design level.

In addition to understanding the management of a design business, is that which deals with the understanding of business in general. Most clients of the graphic designer are those people who have the need to communicate something about their business to potential or existing customers, to investors, to employees, and/or to other businesses. Therefore, it is necessary for the designer to be capable of providing appropriate solutions for the client. As the world embraces technology as a means of communication, it becomes critical for the individuals responsible for determining, creating, and communicating appropriate messages in appropriate media to be knowledgable about current business protocol.

The World Wide Web offers new challenges to the communicator of business messages. Until recently, most of the "design" of web sites has been accomplished by people with technical backgrounds. That is to say, designers have not been involved in most of what we are seeing on the Internet today. (Reilly, T. (1996, November 13). *Tom's Guide to the Internet*. Presentation at the 4th Annual Living Surfaces Conference, Design for the Internet, American Center for Design, Chicago, Illinois.)

This expansion of the designer's role will require more participation in teams as well as a knowledge of communication tools beyond traditional print and advertising media. The positioning of designing for the Web as an important communication tool puts this new task into the communication manager's realm of responsibilities.

The Web site team may be comprised of a technician, a psychologist, a writer, a product manager, and a graphic designer. Andrew Zolli, Siegel & Gale, spoke about the organization of people regarding the development of on-line media, "The people on the team must be multi-disciplined." (Zolli, A. (1996, November 13). *Design Roundtable: East of the Mississippi*. Panel discussion at the 4th Annual Living Surfaces Conference, Design for the Internet, American Center for Design, Chicago, Illinois.) He continued to talk about the need for defining the information that tells people only what they need to know. The manager of this group of people who are deciding what people need to know should be trained in communicating. In further discussion, Zolli stated that interactive design issues require dynamic graphics and an organization of the content within a context that is logical and relevant.

Designers with an ability to bring the teams of people together to develop communication materials for the new century, regardless of the media, must be capable of understanding not only the different media, but also the subtleties in determining the most appropriate media for the message. The individual trained in design, with the business management, marketing, and accounting backgrounds will be at the forefront of those being selected to lead the teams for the missions to create the communication tools for the future.

It becomes essential for graphic designers to take a leadership role in determining the direction of communications. Richard Saul Wurman writes, "Despite the critical

role that graphic designers play in the delivery of information, most of the curriculum in design schools is concerned with teaching students to make things look good." (Wurman, R. S. (1989). *Information Anxiety* (p. 56). New York: Doubleday.) The decision to go further in the profession as decision makers, i.e. managers, must come from each individual who has been trained in design.

Knowing how to make things appear orderly is not enough to ensure clear communication of ideas. Wurman reminds his readers, "I think there is a debilitating misconception that the shortest way from Point A to Point B is the best way and that order is the solution to all problems – that, if we could just deliver information in a more orderly fashion, we could make it more understandable. Order is no guarantee of understanding." (Wurman, R. S. (1989). *Information Anxiety* (p. 48). New York: Doubleday.) People who have an understanding of visually organizing information will be more able to direct those groups of people who have the task of organizing the vast amount of information that is being made available to the public through the World Wide Web.

As this form of information dissemination grows, the need for reeducation exists. However, the basis necessary for print to be successful as a communication piece is the same in interactive media. Jessica Helfand, a Web site designer, Jessica Helfand Studios, states, "The end goal – to reach an audience, to engage them, and in many cases, to sell them – remains valid in both media. It is the automatic replication from print to the screen that is to be avoided, not the principles upon which good communication is based." (Hirasuna, D. (Ed.) (Spring 1996). does your org.com@www? [Interview with Jessica Helfand]. *@issue: The Journal of Business and Design, 2* (1), p. 28.)

Clement Mok, Web site designer and founder of Studio Archetype, relates, "For whatever reason, people forget common business practice when they deal with a Web site." (Hirasuna, D. (Ed.) (Spring 1996). does your org.com@www? [Interview with Clement Mok]. *@issue: The Journal of Business and Design, 2* (1), p. 27.) The communication of an idea can be done much more effectively if the media are designed well – even more effectively if there is a knowledge of business practice blended with this. Mok continues, "For companies, the need to execute often overrides the need to plan and determine what is appropriate." It is apparent that knowledge of both design and business are necessary for a successful Web site, the communication method for the very near future.

Business issues must be addressed prior to choosing the media used for communication of a message directed from commerce to an audience. Key questions to ask include:

- Why are we doing this?
- What is the goal?

    To extend the business?

    Be counted as a player?

    Make money?

(Hirasuna, D. (Ed.) (Spring 1996). does your org.com@www? [Interview with Clement Mok]. *@issue: The Journal of Business and Design, 2* (1), p. 27.)

Communication designers are called into the process sometimes before these questions are answered. They may have little to do with influencing the answers. Sometimes, when they hold positions of management, their opinions are considered more seriously, especially if they have previously exhibited knowledge of business

practices.

A *Design Management* degree for people with a design background would be of great benefit to them and to the organization for which they work/own. The turnaround time for design projects has become shorter. Clients for design are demanding faster results than ever before. Information is more complex, must reach multiple audiences, and simultaneously be available in different media.

A person who has training to manage a design team and/or a design project from beginning to end and have an understanding of the outstanding qualities, as well as the subtleties of good design, will have an important role in the future of the business of design. The roots of an individual's profession can only enhance a project which calls it into practice. The blend of design and management is a perfect combination. The ability to define the problem in terms of its effect on the business is one that should be substantially rewarded. Financial gains of a company that occur as a result of an individual's involvement in decisions affecting this, should be acknowledged. This may result in a promotion, a merit pay increase, or simply company-wide recognition for the person's contribution.

A graphic designer who is climbing the career ladder should consider an educational curriculum that will enhance their skills and therefore their importance in a business organization. Design is a business. Businesses need and utilize design.

To communicate the character of their business in terms of identifying their product or service, a business, whose executives recognize the importance of design, should seriously consider an individual who has the experience of practicing design and also has the knowledge of good business practice. The Design Management program has an increasingly important place in the university curriculum. The need

for a strong design background would suggest that a graduate level program that attracts graduates of a baccalaureate design program would be most appropriate.

The faculty involved in teaching a Design Management Degree program should be from various related professions. Backgrounds should range from all the design disciplines (graphic/advertising, interior, industrial, environmental, multimedia, architectural, and fashion) to business (management, marketing, law, finance/ accounting, public relations, advertising, computer information systems, and logistics) to other disciplines such as psychology and facility management. (Pratt Institute *Graduate Bulletin 1996 –1997* 122.) It becomes obvious that the curriculum for such a program for designers is primarily business focused with the links to design made through business-experienced design instructors as well as students.

With our society changing so dramatically in terms of the way we are communicating and how we will be communicating, the author believes that there is a need for the leaders of the design of these vehicles to have a depth of knowledge in the creative aspects of design and communication. They should also have an understanding of how business operates and what makes it successful. This combination is essential to assist businesses, both large and small, in today's competitive, fast paced, global marketplace.

The Visual Communication program at Ferris State University, in Big Rapids, Michigan, has a unique position as it resides within the College of Business. Undergraduates in the Ferris Visual Communication program are required to enroll in several business courses. Visual Communication programs in most other schools reside within a fine arts curriculum where anything that concerns money, business, or management is not trusted. Additional classes that are offered to these students are in

painting, drawing, ceramics, sculpture, and the humanities. These fine arts graduates rarely have the skills necessary to survive in the business world.

The College of Business at Ferris offers such programs as marketing, management, public relations, advertising, and accounting. Courses in these programs are available to students enrolled at the University. The availability of these programs to Visual Communication students offers them an opportunity to become better prepared for the "business of visual communication". This provides an employer of these graduates the advantage of an employee with business skills in addition to design training.

The position of the Visual Communication program within the Marketing Department in the College of Business provides a favorable situation for the emergence of a graduate level *Design Management* program. The combination of Visual Communication and other business programs housed within the same college offers an opportunity for the programs to collaborate to create a degree in *Design Management.* Students with an undergraduate degree in Visual Communication may seek an advanced degree with an emphasis on the planning, the business, the management, and the strategy of design. A design background is helpful for an understanding of the process required to manage projects that focus on design such as an exhibit, a brochure, a sign system, or an interactive, computer generated sales tool.

Pratt Institute located in Brooklyn, New York offers the academic degree of Master of Professional Studies (M.P.S.) in Design Management. The curriculum includes six different areas of study:

- planning and strategy
- marketing

• people and organizational dynamics

• project management and logistics

• money and measurement

(See Appendix D)

The academic calender for the forty-two credit hour graduate program at Pratt is modeled after successful M.B.A. programs in the United States. Alternating weekends (Saturdays and Sundays) allow students to maintain full job responsibilities while they take part in the program. Two seven-day weeks at the beginning and the middle of the program are combined with a nine-week session at the end of the program to provide several brief intensive courses. The two years of classes are broken into twelve modules that are ten weeks long.

The primary goal of a graduate program in Design Management is to prepare designers for the management of their own practice as well as to take a leadership role in a corporate environment. This includes not only the knowledge of basic business practices, but also the knowledge that allows for successful strategic planning for business success.

Meredith Davis stated, "The real task is not to create people who can manage the existing profile of communication work, (which is usually at the level of small business management, not systems oriented, and is known set of skills) but to develop individuals who can move design up in the food chain of corporate decision making by communicating and planning strategic uses of design in business. In the best scenario, this will be an integrated approach to design and will not separate product and communication design as the two are entwined in their relationship to company success." (Davis, M. (1998, January 30). E-mail received by author).

More and more organizations are finding this to be true. Aspects of the entire company must be designed – from the logo to each product that is manufactured, from the stationery system to the sign system that assists customers and employees to find where they need to go. This rampant use of design in business requires a caretaker, a manager, who oversees the big picture.

Morningstar, a financial services company, was founded by Joe Mansueto in 1984. Mansueto decided to take financial information, that was generally written for institutional investors, and bring it to a mass level of people who were buying mutual funds. Customers have been drawn to the high quality of the materials produced by Morningstar.

It began with the creation of the logo for the Morningstar. Mansueto went to the best, Paul Rand. Rand had designed other landmark logos such as IBM, Cummins, UPS, ABC, and NeXT. After turning the logo over to Morningstar, Rand was concerned that someone who did not know what they were doing would devalue the logo he had designed. The results of this were that Rand suggested that a former student of his, Phil Burton, should be hired as a consultant to implement a communication system on which all of the print materials put out by Morningstar would be based.

Burton then suggested that David Williams be hired as design director for Morningstar. After he joined Morningstar, the task continued to create a cohesive group of materials that communicated very clearly what mutual fund clients needed to know to make informed decisions. Eventually, the visual form that this data took became Morningstar's corporate image. "The 'page' became compelling proof that design could be a powerful point of difference for Morningstar." (Hirasuna D. (Ed.)

(Fall 1997). Designing for Data. *@issue: The Journal of Business and Design, 3* (2), 11.)

Design at Morningstar moves into other areas. Packaging of content and visuals has contributed to their success as a financial services company as well as a Web site: www.morningstar.net. Founder, Mansueto states, "Design has allowed us to stand out… That fresh look reflects our fresh way of doing business, whether it's design or our approach to methodology. Design has been a huge part of our success. It's given us our distinctive edge over the competition." The Bernstein Research report substantiates Morningstar's success, "Equity funds rated with four or five stars by Morningstar have received 80 – 100% of all net (mutual fund cash) inflows…the brand name that truly influences behavior is Morningstar." (Hirasuna D. (Ed.) (Fall 1996). Designing for Data. *@issue: The Journal of Business and Design, 3* (2), 12.)

The holistic approach of design within corporations that recognize the significant impact of design upon business opportunities requires people who can manage the process, people to strategically plan and oversee the "big picture" that is communicated by the organization to their clients/customers.

Literature Related to the Research Problem

The need for business courses in the curriculum for designers was pointed out in the article by Meredith Davis which focused on the need for designers to have knowledge in the skills associated with business such as strategy, management, economics, the global marketplace, business ethics, standards of fair practice, and alternative structural configurations for businesses.

Most graphic design programs are located within fine arts areas of a college or university where professors are distrustful of money, business, and management. The

fine artist's perception of business has it creating problems in the environment, leveling historic buildings in the name of progress, and creating a disadvantaged economic situation for the common person.

As a result of the fine arts education, graphic designers are unaware of the importance of business to design. Strategic thinking and problem solving are essential to be successful practitioners. The skills necessary to manage and make business decisions for a design business or within a corporation are requirements for designers to move the importance of design up in the organizations in which business takes place. Understanding how communication design interfaces with all of the other business activities is necessary to respond to the need of developing strategies that affect the entire business organization. (Davis, M. (Summer 1992). Educating Graphic Designers in Management. *Design Management Journal 3* (4), 31 – 35.)

The strategy of integrating design into all aspects of a business and the management of that integration was clearly seen at Morningstar. (Hirasuna D. (Ed.) (Fall 1997). Designing for Data. *@issue: The Journal of Business and Design, 3* (2), 7 – 13.) The article gave insight into the importance of design to the success of that business.

Starting with the logo and moving through their information/database products, Joe Mansueto, Founder and Chairman of Morningstar, sees the importance of well-designed materials and how it has helped create a "look" that works well for customers as well as the Morningstar staff. Good design in all facets of this company has led to increased product demand which has lead to profits for the company.

Understanding business strategies was proven to be a useful tool for designers who designed the promotional materials for Mercedes-Benz. (Hirasuna D. (Ed.) (Fall

1996). Driving Emotions. *@issue: The Journal of Business and Design, 2* (2), 23 – 29.) Changing the marketing strategy to include young, aspiring professionals rather than only marketing toward older, affluent, status achievers, became the job for The Designory, Inc. Understanding marketing gave this design group an advantage for being involved in developing the new strategy. By having an understanding of the business strategy, they integrated the character of the new, affective campaign from broadcast through collateral so that everything would not only be cohesive and feel like the same company, but that the company, Mercedes-Benz, would achieve previously set business objectives.

An interview with graduates from the Art Center College of Design in Pasadena regarding Design Management education provided additional points of view. (Brown, D. R. (Summer 1992). Art Center Alumni on Design Management Education. *Design Management Journal, 3* (3), 13 – 18.) This article addressed the team approach to design and the need for individuals on the teams to be able to switch hats when necessary and to be able to be on several teams simultaneously.

The purpose of the interview was to get insights from three successful alumni on the subject of design management and its relationship to the real world. The three individuals, Charles Allen, Assistant Vice President at Honda R &D, Gordon Thompson, Director of Design for Image at Nike, and Charles Pelly, President of DesignWorks USA, provided their thoughts on the need for designers as managers. Each talked of the involvement of designers on project teams and how there was so much to be learned from the interaction among all the disciplines on the team.

One spoke of the importance of the design manager's ability to put project teams together so the strength of the individuals would play off one another and d create a

unit of creativity and productivity. Identifying these people *for the team* is critical. The role of the leader, the design manager, was defined as knowing the power that good design can have, to guide the team, to be involved in the project, and to add information without stifling enthusiasm.

Communication skills are extremely important for providing information to someone who needs information about a project. These people are often non-designers so the design jargon vocabulary must be adapted to explain concepts and methodologies to these individuals in terms that they understand which is often the terminology used in business.

Summary of the Literature Reviewed

The literature supports the profession of Design Management. It provides the rationale for the specialized training of managers of design. It gives examples of situations where design has played crucial roles in the success of companies and shows how the strategic management of process throughout an organization can lead to a profitable situation.

CHAPTER 3.

Methodology or Procedures

Description of Methodology or Procedures

The methodology for this study was non-experimental – survey. There was also a computer search that yielded literature that related to *Design Management* and the potential of this subject as a university curriculum.

Research Design

Self-developed questionnaires (See Appendices E, F, G, and H) with multiple choice and Likert type items was developed and contained:

- one section in multiple choice format on background demographic variables (age, sex, work experience, etc.)
- one section in multiple choice format on the interest in graduate work
- one section in Likert type format on the features and the value of the content
- one section in multiple choice format on preferred delivery methods.

Pilot Studies

The questionnaire was pilot tested by 3 students currently enrolled in the Visual Communication Program. The students were asked to complete the questionnaire and review it for content, format, and the amount of time to complete.

The questionnaire was reviewed by one researcher, Dr. Katherine Manley; one data entry person; and two content experts, Linda Powell and Kaaren Denyes.

Selection of Subjects

Selected subjects were currently enrolled Senior Visual Communication students at Ferris State University (approximately 12), all graduates of the baccalaureate Visual Communication program since 1990 (approximately 100), practicing designers in Michigan and Illinois (approximately 50) who were on a current Visual Communication mailing list, and a random sample of employers of designers in

Michigan and Illinois (approximately 50) who were on a current Visual Communication mailing list.

Instrumentation

The questionnaires were appropriate for each of the three groups of recipients who were asked to respond. Questions were based on those used for the *Survey of Vocational Education Personnel Post-Master's Degree Feasibility* utilized by the Center for Occupational Education at Ferris State University. (See Appendices E, F, G, and H)

Field and Classroom Procedures

Questionnaire A was distributed to current Senior level Visual Communication students at Ferris. The questionnaires were completed at the end of a scheduled class session and collected by the researcher.

Questionnaire B was distributed to alumni of the Visual Communication Baccalaureate Degree Program at Ferris State University through the United States Postal Service. A business reply envelope was supplied for the return of the completed survey.

Questionnaire C was distributed to practicing designers through the United States Postal Service who were on the Visual Communication Senior Portfolio Review mailing list. A business reply envelope was supplied for the return of the completed survey.

Questionnaire D was distributed through the United States Postal Service to employers who have hired designers and related disciplines of visual communication and were also on the Portfolio Review mailing list. A business reply envelope was supplied for the return of the completed survey.

Data Collection and Recording

All surveys were returned to the author. The completed questionnaires were submitted to Helen Bacon for data entry. Dr. Katherine Manley ran the analyses of the data and returned the results to the author.

The results were recorded and placed in tables and charts for interpretation. These interpretations were further analyzed regarding their pertinence to the field study.

Data Processing and Analysis

The computer was used for the analysis of the data by Dr. Manley. The results were interpreted with means, frequencies, percentages, tables, charts, graphs, Pearson Product Moment correlation, and chi-square.

CHAPTER 4.

Research Findings

Introduction

The purpose of the study is to determine the curriculum for a Design Management graduate curriculum and the interest in such a program at Ferris State University.

The methodology for this study will be non-experimental – survey. There will also be a computer search that yields literature that relates to *Design Management* and the potential of this subject as a university curriculum.

Description of Analysis Procedures Used

The surveys used were a series distributed to current students in the Visual Communication Program at Ferris State University, graduates from this program, practicing professionals in the field of visual communication, and employers of visual communicators. This surveys include multiple choice and Likert type items will be developed and contain:

- one section in multiple choice format on background demographic variables (age, sex, work experience, etc.)
- one section in multiple choice format on the interest in graduate work
- one section in Likert type format on the features and the value of the content
- one section in multiple choice format on preferred delivery methods.

The surveys were used to determine perceptions from four different pertinent groups of Design Management as a profession and what the background requirements for that professions would be.

Research Questions

Responses to the study research questions are illustrated in the following tables and figures. The reader may match the data to the question by referring to the table

and figure numbers.

1. What is the level of interest in the Design Management graduate degree by current students, graduates, practicing professionals, and employers?

Table 1, Table 2, and Table 3 provide explanation and visual reference to the findings from the surveys.

2. What is the recommended curriculum for a graduate program in Design Management?

Figure 1 through Figure 14 provide explanation and visual reference to the findings from the surveys.

3. What is the preferred delivery method of potential enrollees?

Table 4 through Table 8 provide explanation and a visual reference to the findings of the surveys.

4. Is there a difference between the content for a Design Management curriculum that students perceive versus employed graduates', practicing designers', and employers' perceptions of the content of the curriculum?

Figure 1 through Figure 14 demonstrate the similarities as well as the differences as they relate to the current students' perception of content for a Design Management curriculum versus the perception of the necessary curriculum by alumni, practicing designers and employers.

5. Are there employment opportunities for graduates of a Design Management graduate program?

Of the seventeen employer respondents, almost ninety percent (88.2) indicated they would hire a graduate from a Design Management program. Almost fifty percent (47.1) of the employers surveyed indicated they would be willing to pay an annual

salary between $30,000 and $45,000. Less than one third (29.4) of the respondents indicated they would pay less than $30,000 annually. Almost twenty percent (17.6) would pay between $46,000 and $60,000. Nearly six percent (5.9) would pay up to $75,000; none would pay more than that.

TABLE 1

Interest in Enrolling in Design Management Graduate Program at Ferris State University

	Yes, definitely		Yes, if it meets my needs		Possibly		Not interested	
	No.	%	No.	%	No.	%	No.	%
Students	1	9.1%	3	27.3%	6	54.5%	1	9.1%
Alumni	0	0	11	21.6%	30	58.8%	10	19.6%
Professionals	0	0	2	15.4%	8	61.5%	3	23.1%
Employers	0	0	0	0	1	20%	4	80%

n = 80

$p < .05$

Table 1 shows *students*, *alumni*, and *professionals* all indicated with higher than 50% of their responses that they would *possibly* enroll in this program. More than three quarters of the *employers* who responded to this question were *not interested* in enrolling. The number of responses from employers was low as a result of lack of interest in pursuing any graduate study anywhere.

TABLE 2

Potential Students' Source Preference of Design Management Graduate Degree

	Ferris State University alone		Ferris and another Michigan university		Another institution alone	
	No.	%	No.	%	No.	%
Students	4	36.4%	6	54.5%	1	9.1%
Alumni	16	31.4%	27	52.9%	5	9.8%

n = 26

Table 2 shows over half of the two groups who were asked this question, *students and alumni*, indicated that they preferred receiving a graduate degree from a program that was a joint venture between *Ferris State University and another Michigan university*.

Table 3 shows *employers* figures may not be indicative of this group due to the lack of response to this question from *employers* surveyed. This was most likely a result of their lack of interest in enrollment in the Design Management graduate program. There is however, a general trend toward *Up to 25 miles* and *Up to 50 miles* to travel for course work. Beyond 50 miles is not showing as many positive responses. A*lumni* have a small percentage of respondents (which are the only group) willing to travel *any distance* for study in this program.

TABLE 3

Distance Potential Students Are Willing to Travel to Pursue Degree

	Up to 15 miles		Up to 25 miles		Up to 50 miles		Up to 100 miles		Any distance		Does not apply	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Students	1	9.1%	5	45.5%	5	45.5%	0	0	0	0	0	0
Alumni	4	9.1%	12	27.3%	18	40.9%	4	9.1%	5	11.4%	1	2.3%
Professionals	2	16.7%	3	25%	5	41.7%	2	16.7%	0	0	0	0
Employers	0	0	1	5.9%	1	5.9%	0	0	0	0	15	88.2%

n = 84

$p < .05$

Table 4 shows over half of current Visual Communication senior students surveyed indicated that they prefer a graduate program to be offered as *evening courses throughout the year* as *first choice*. Second choice for *evening courses throughout the year* was relatively high. *Week days throughout the academic year* was indicated as quite high as second choice. This group was reluctant to choose *summer* course work of any kind or *weekends throughout the year.*

TABLE 4

Current Undergraduate Student Preference for Class Schedule.

	First choice		Second choice		Third choice		Fourth choice		Fifth choice	
	No.	%	No.	%	No.	%	No.	%	No.	%
Weekends throughout the year	0	0	3	27.3%	2	18.2%	3	27.3%	1	9.1%
Weekdays throughout academic year	5	45.5%	1	9.1%	0	0	2	18.2%	1	9.1%
Evening courses throughout the year	6	54.5%	5	45.5%	0	0	0	0	0	0
Full-time summer courses	1	9.1	0	0	3	27.3%	1	9.1%	3	27.3%
Intensive summer courses (1–2 weeks)	1	9.1%	2	18.2%	2	18.2%	1	9.1%	2	18.2%

n = 11

TABLE 5

Alumni Preference for Class Schedule

	First choice		Second choice		Third choice		Fourth choice		Fifth choice	
	No.	%	No.	%	No.	%	No.	%	No.	%
Weekends throughout the year	15	29.4%	20	39.2%	6	11.8%	1	2%	1	2%
Weekdays throughout academic year	3	5.9%	3	5.9%	4	7.8%	10	19.6%	13	25.5%
Evening courses throughout the year	26	51%	13	25.5%	3	5.9%	1	2%	1	2%
Full-time summer courses	0	0	2	3.9%	3	5.9%	10	19.6%	14	27.5%
Intensive summer courses (1–2 weeks)	8	15.7%	8	15.7%	13	25.5%	6	11.8%	2	3.9%

n = 51

Table 5 shows over half of current Visual Communication alumni surveyed indicated that they prefer a graduate program to be offered as *evening courses throughout the year*. This offering received one quarter of responses for

second choice as well. *Full-time summer courses* was the largest percentage considered *fifth choice* by the respondents in this group. Summer courses of any kind were not popular with this group.

TABLE 6

Practicing Professional Preference for Class Schedule

	First choice		Second choice		Third choice		Fourth choice		Fifth choice	
	No.	%	No.	%	No.	%	No.	%	No.	%
Weekends throughout the year	6	46.2%	2	15.4%	2	15.4%	1	7.7%	0	0
Weekdays throughout academic year	0	0	0	0	1	7.7%	2	15.4%	5	38.5%
Evening courses throughout the year	5	38.5%	5	38.5%	1	7.7%	1	7.7%	0	0
Full-time summer courses	0	0	1	7.7%	2	15.4%	4	30.8%	2	15.4%
Intensive summer courses (1–2 weeks)	4	30.8%	4	30.8%	2	15.4%	0	0	1	7.7%

n = 13

Table 6 shows the largest percentage of practicing professionals, almost half, prefers weekends throughout the year as their first choice. Over one third of this group surveyed indicated that they prefer a graduate program to be offered as *evening courses throughout the year*. Over one third indicated this same offering as their second choice. Summer course work and week day schedules were least desirable.

TABLE 7

Employer Preference for Class Schedule

	First choice		Second choice		Third choice		Fourth choice		Fifth choice	
	No.	%	No.	%	No.	%	No.	%	No.	%
Weekends throughout the year	1	2.2%	1	2.2%	0	0	0	0	0	0
Weekdays throughout academic year	0	0	0	0	0	0	0	0	0	0
Evening courses throughout the year	1	2.2%	0	0	1	2.2%	0	0	0	0
Full-time summer courses	0	0	0	0	0	0	0	0	0	0
Intensive summer courses (1–2 weeks)	0	0	1	2.2%	0	0	0	0	0	0

Table 7 shows an explanation of this data is difficult to interpret due to the fact that only five out of the seventeen surveyed responded to this question.

TABLE 8

Interest in Graduate Degree Program Offered on the Internet

	Yes		No		Uncertain	
	No.	%	No.	%	No.	%
Students	8	72.7%	0	0	3	27.3%
Alumni	25	49%	4	7.8%	22	43.1%
Professionals	4	30.8%	3	23.1%	6	46.2%
Employers	0	0	3	17.6%	1	5.9%

n = 79

Table 8 shows a large percentage, almost three quarters, of current *students* responded that they would be interested in the program being offered on the internet. Smallest percentages from all groups surveyed are in the *no* category. Fairly large percentages of responses are in the *uncertain* category from all groups surveyed.

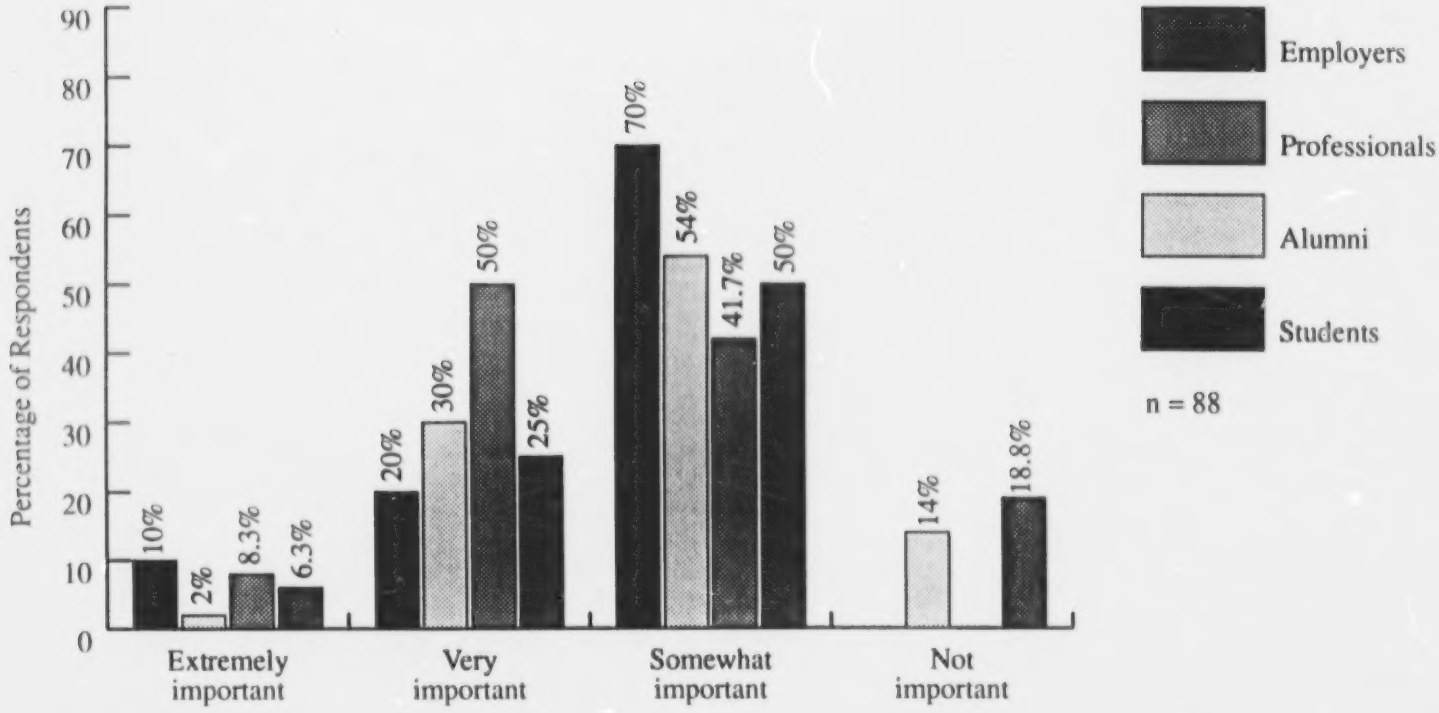

FIGURE 1.

ACCOUNTING – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 1 reveals the relative lack of importance assigned to Accounting by the respondents. It is interesting to note the similarity of responses.

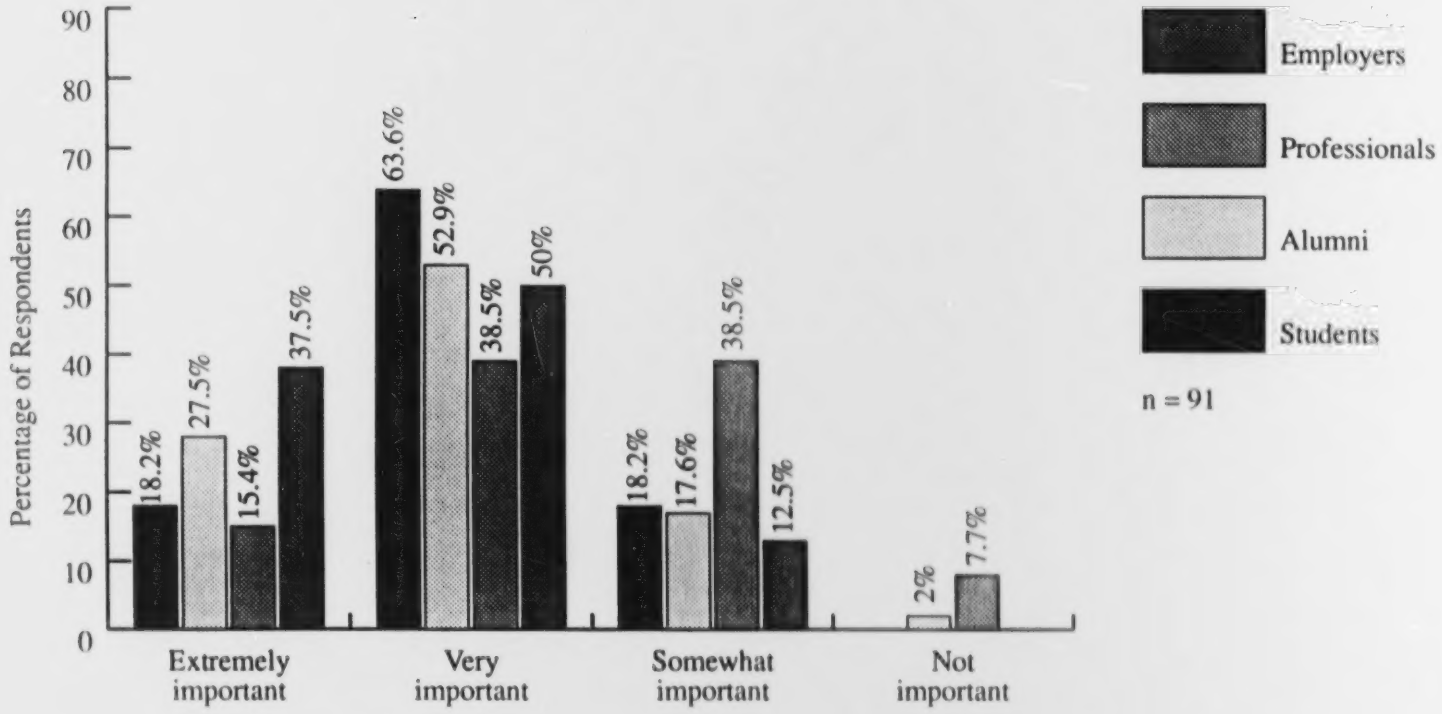

FIGURE 2.

ADVERTISING – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 2 reveals a degree of importance assigned to Advertising by the respondents. It is interesting to note the similarity of responses.

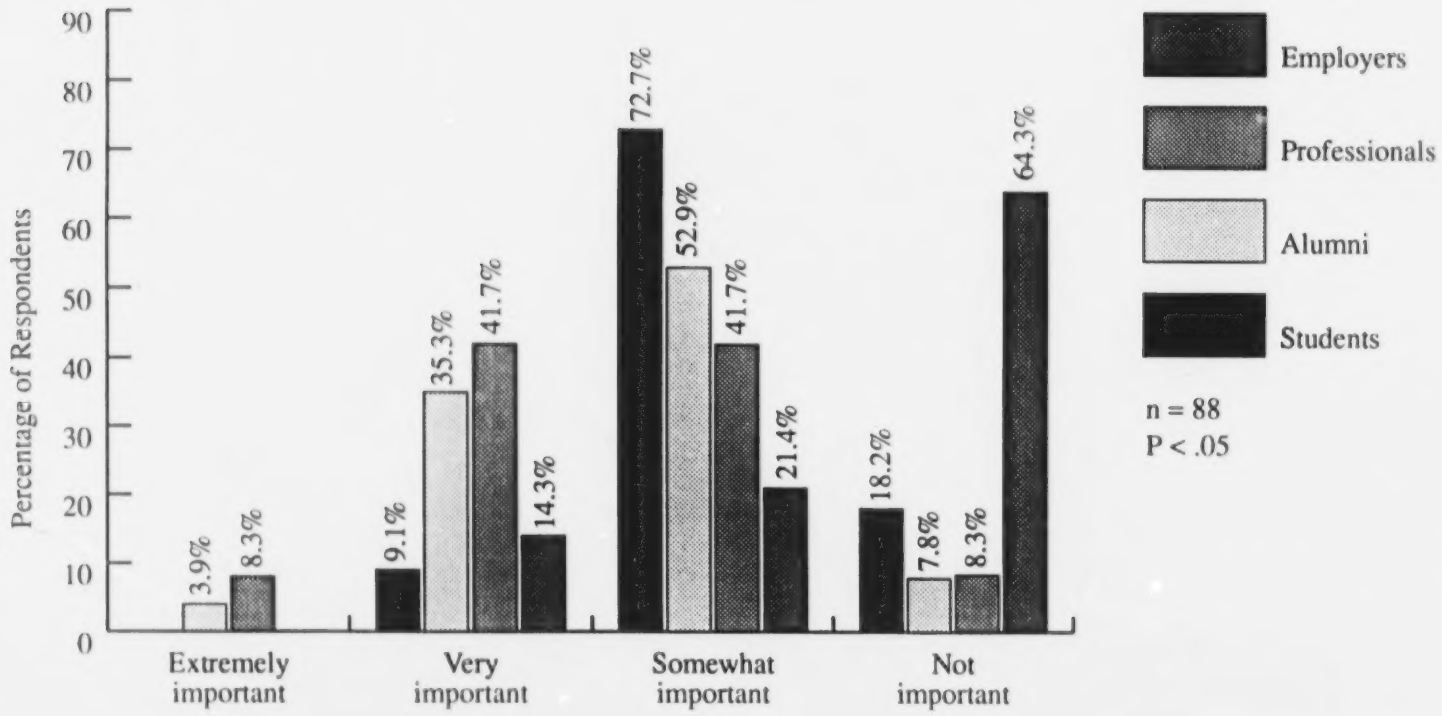

FIGURE 3.

BUSINESS LAW – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 3 reveals the lack of importance assigned to Business Law by the majority of respondents. It is interesting to note the variance in percentages within each category.

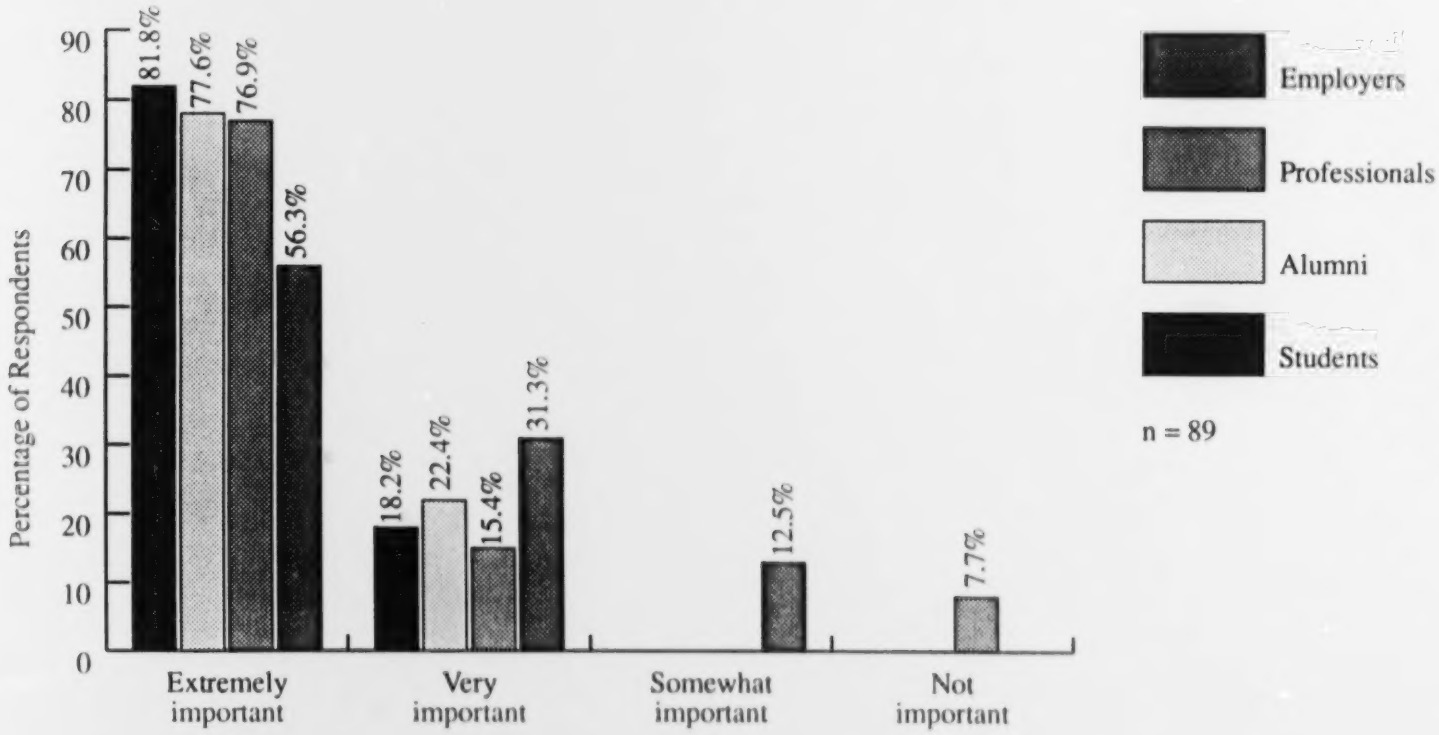

FIGURE 4.

COMMUNICATIONS – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 4 reveals the relative importance assigned to Communications by the respondents. It is interesting to note the similarity of responses.

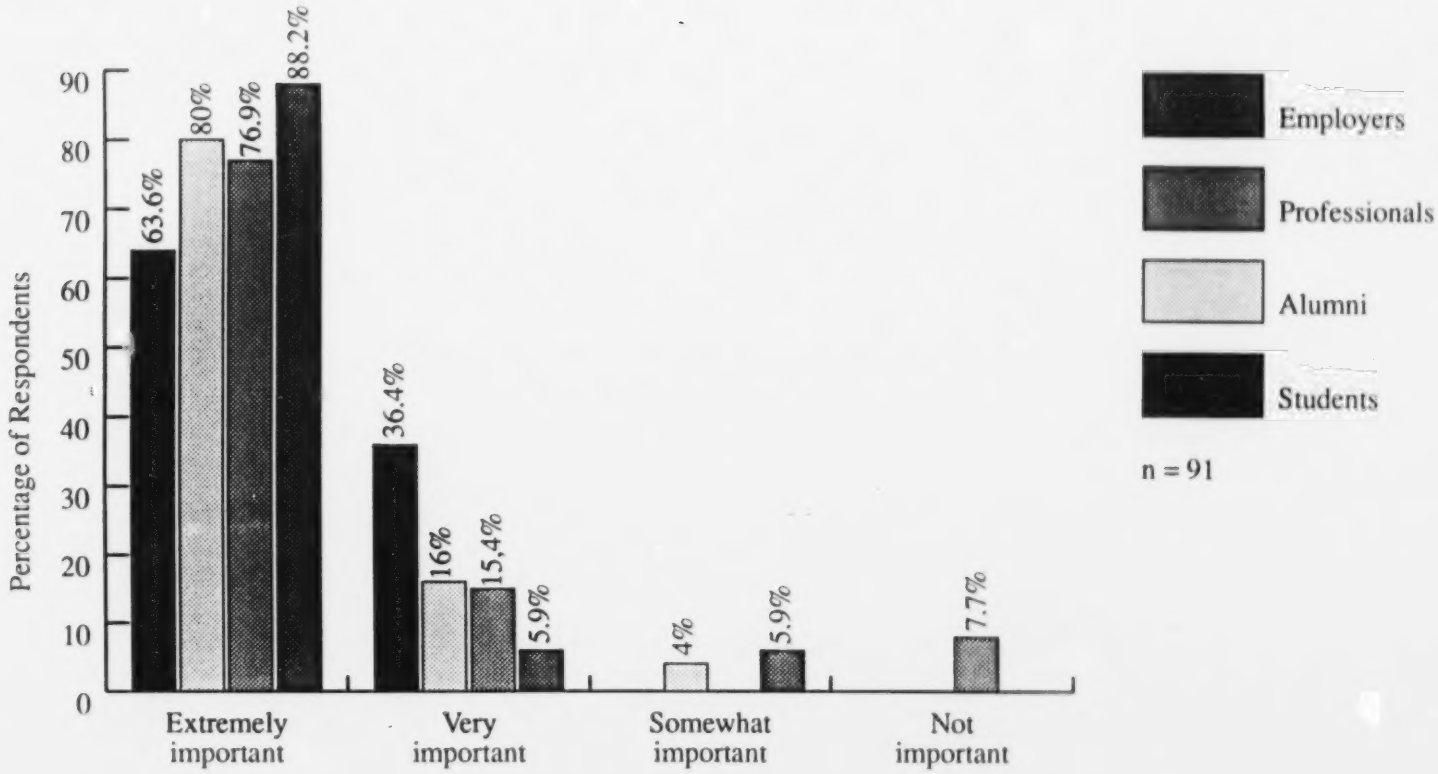

FIGURE 5.

DESIGN – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 5 reveals the high degree of importance assigned to Design by the respondents. It is interesting to note the similarity of responses.

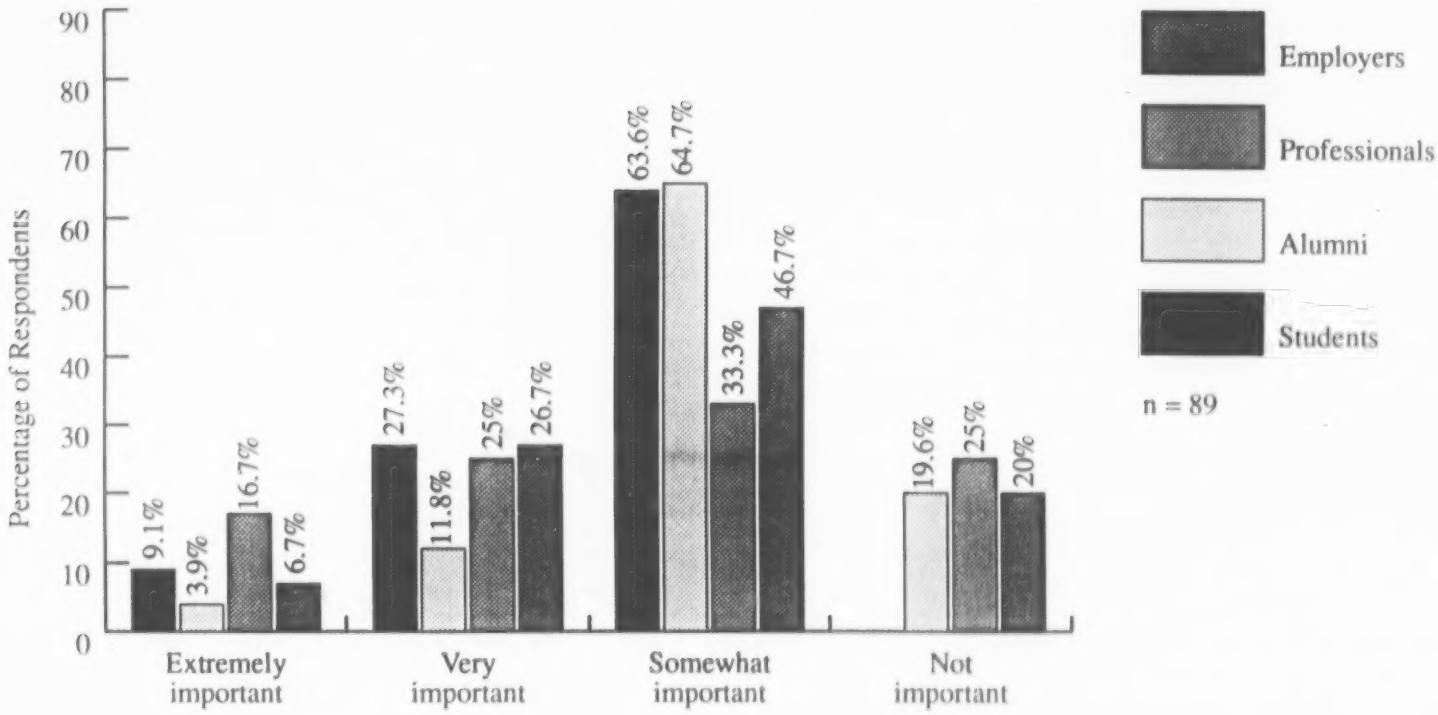

FIGURE 6.

DOS – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 6 reveals the relative lack of importance assigned to DOS by the respondents. It is interesting to note the similarity of responses.

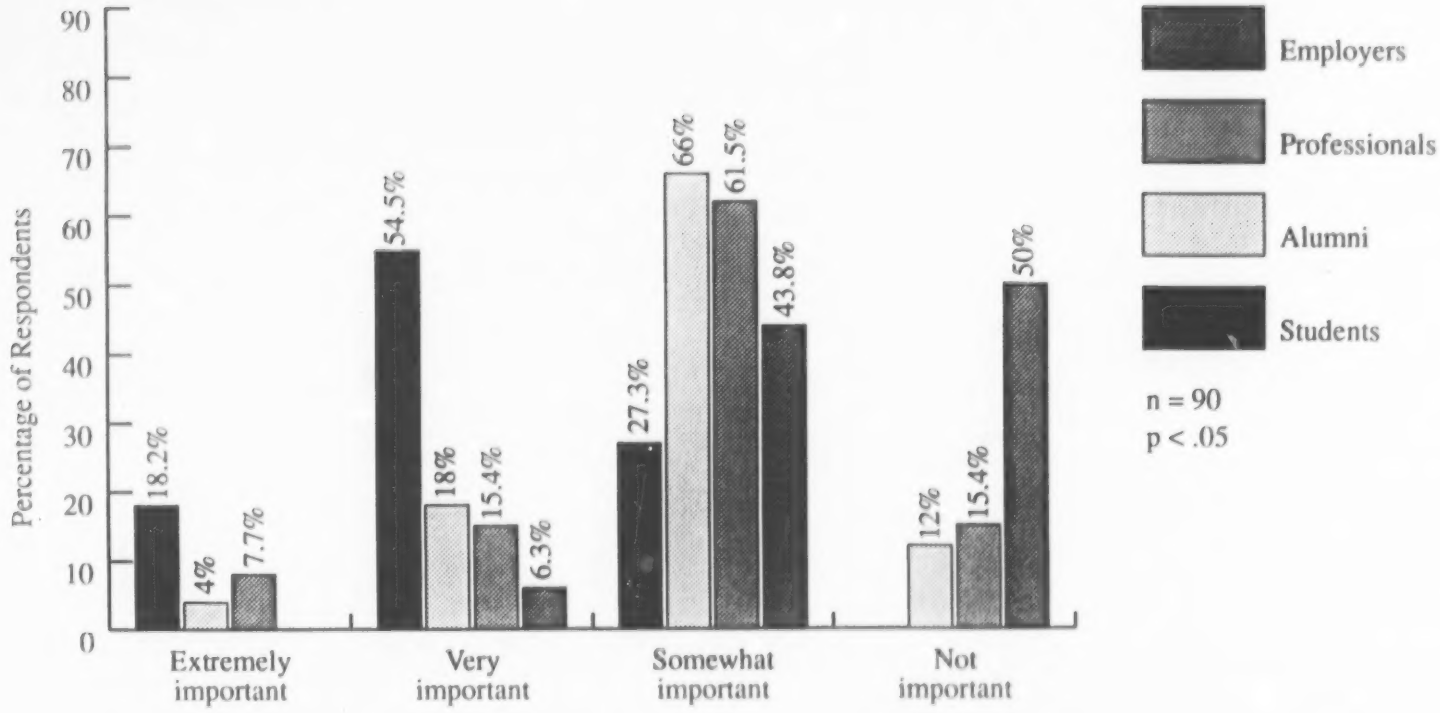

FIGURE 7.

INTERNATIONAL BUSINESS – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 7 reveals the relative lack of importance assigned to International Business by respondents other than students. Students indicated a higher degree of importance.

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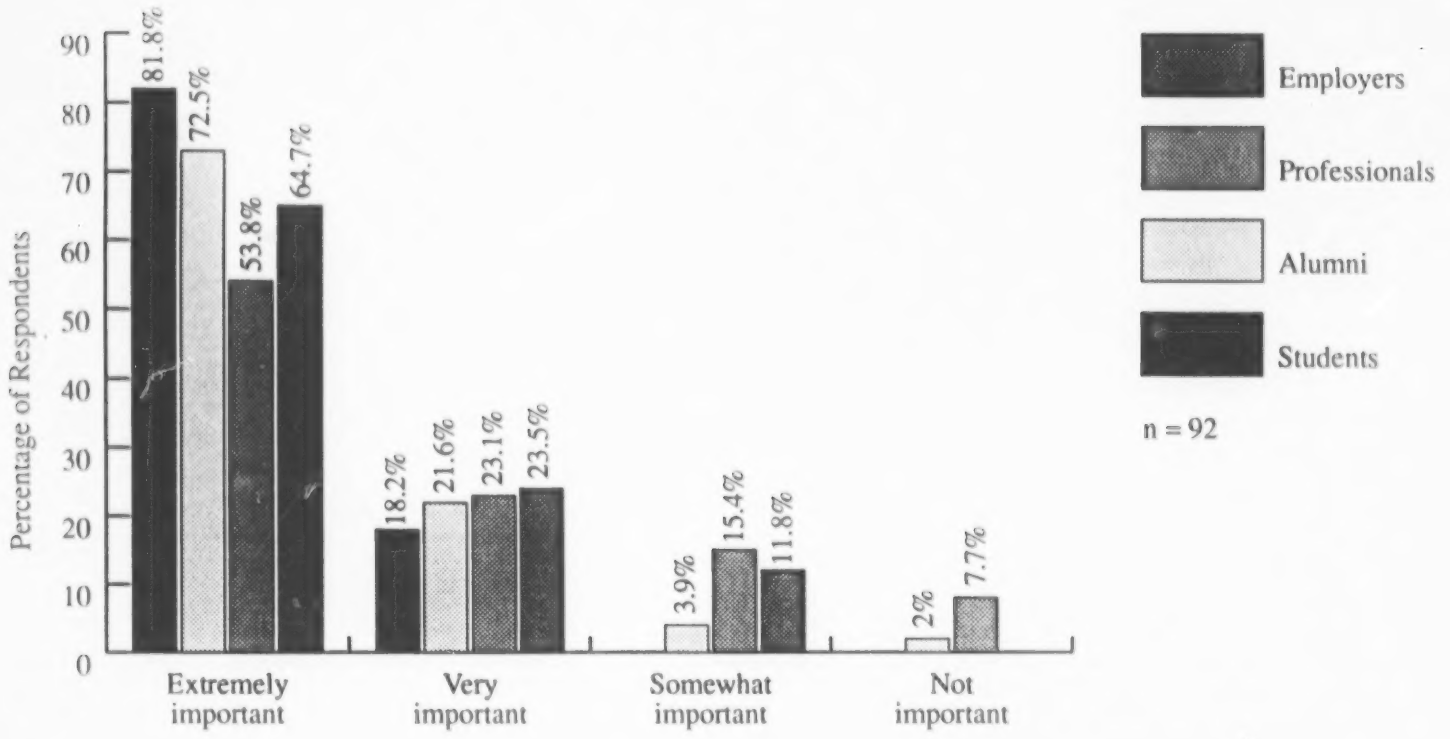

FIGURE 8.

MACINTOSH – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 8 reveals the high degree of importance assigned to the Macintosh computer by the respondents. It is interesting to note the similarity of responses.

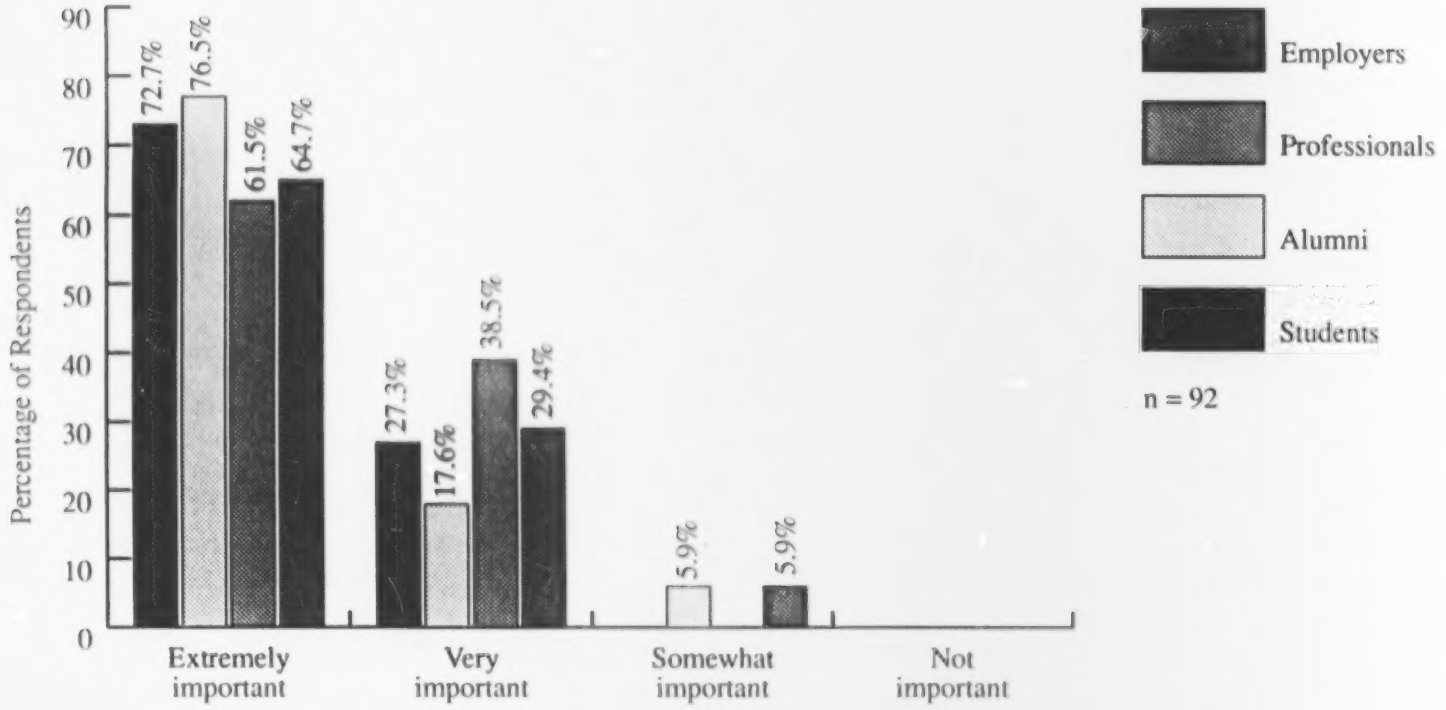

FIGURE 9.

MANAGEMENT – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 9 reveals the high degree of importance assigned to Management by the respondents. It is interesting to note the similarity of responses.

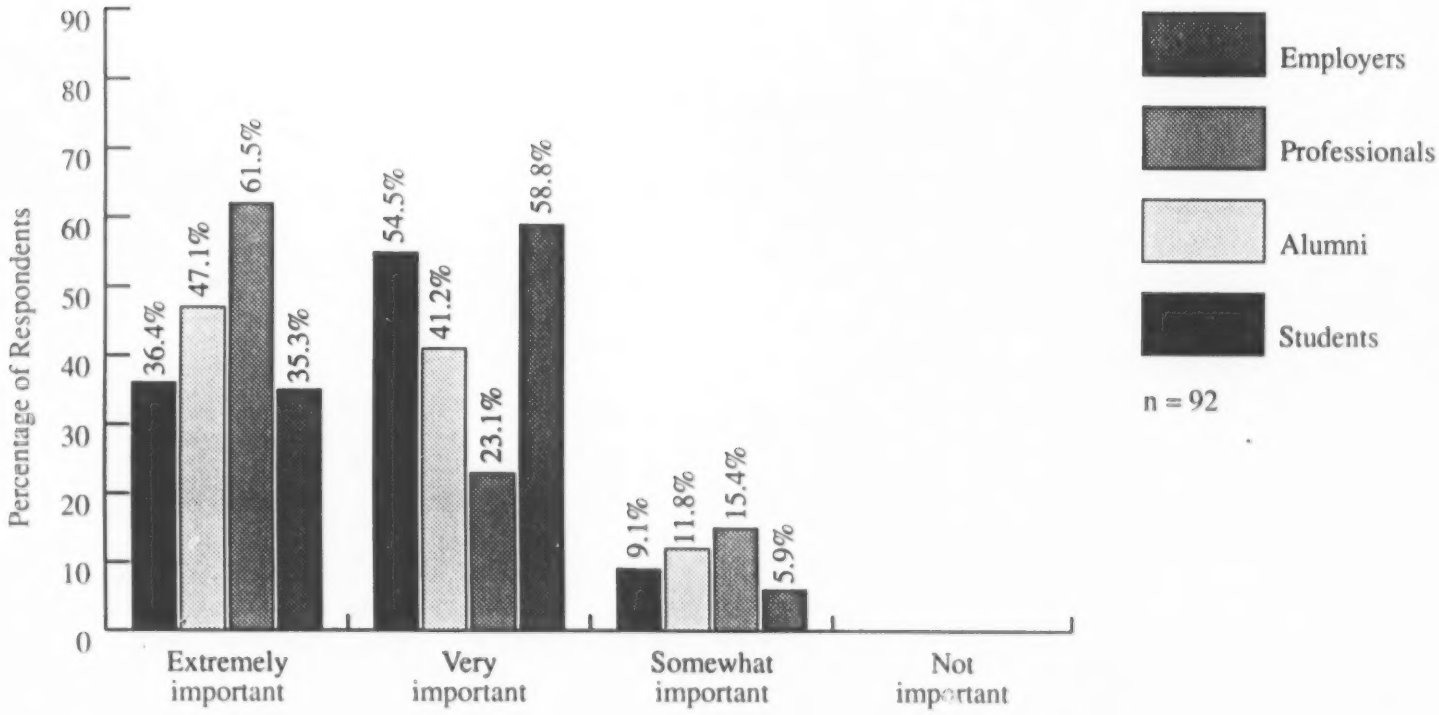

FIGURE 10.

MARKETING – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 10 reveals the high degree of importance assigned to Marketing by the respondents. It is interesting to note the similarity of responses.

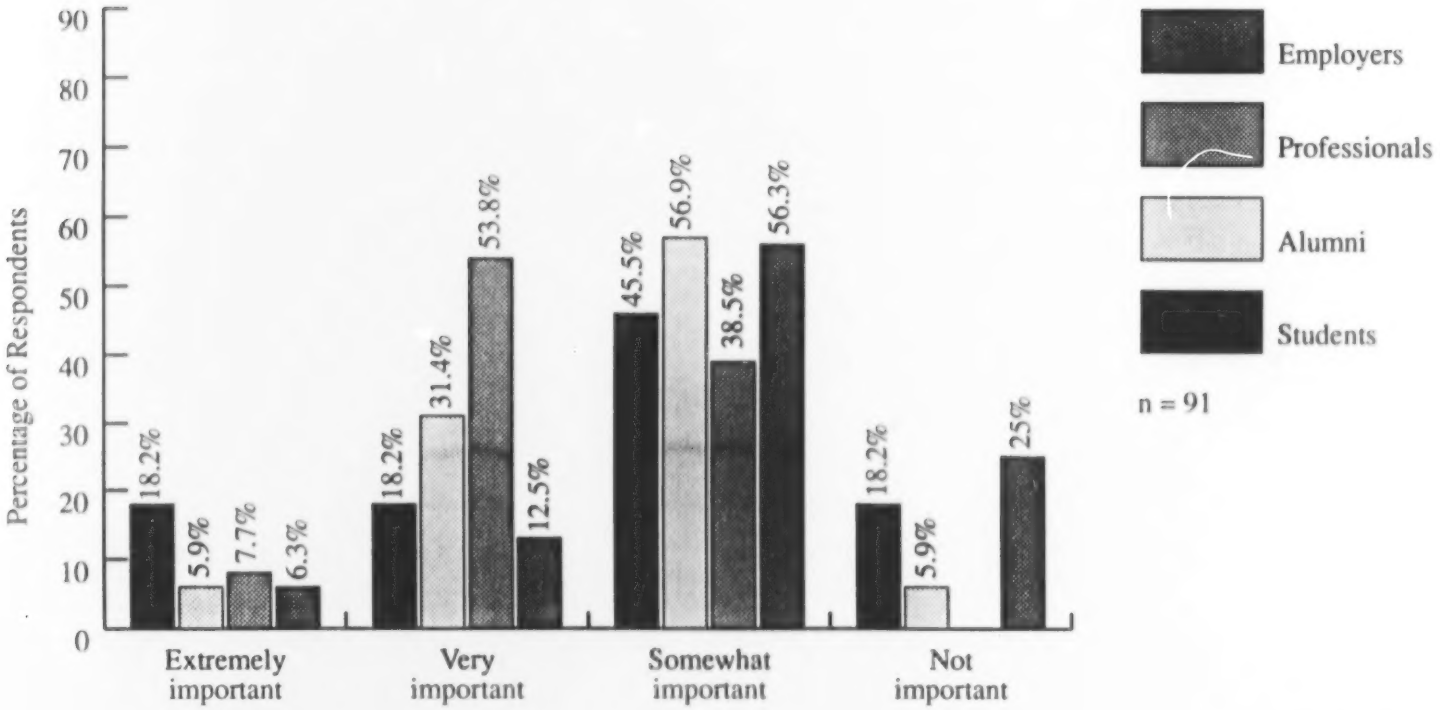

FIGURE 11.

PSYCHOLOGY – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 11 reveals the relative lack of importance assigned to Psychology by the respondents other than working professionals. Working professionals indicated a higher degree of importance.

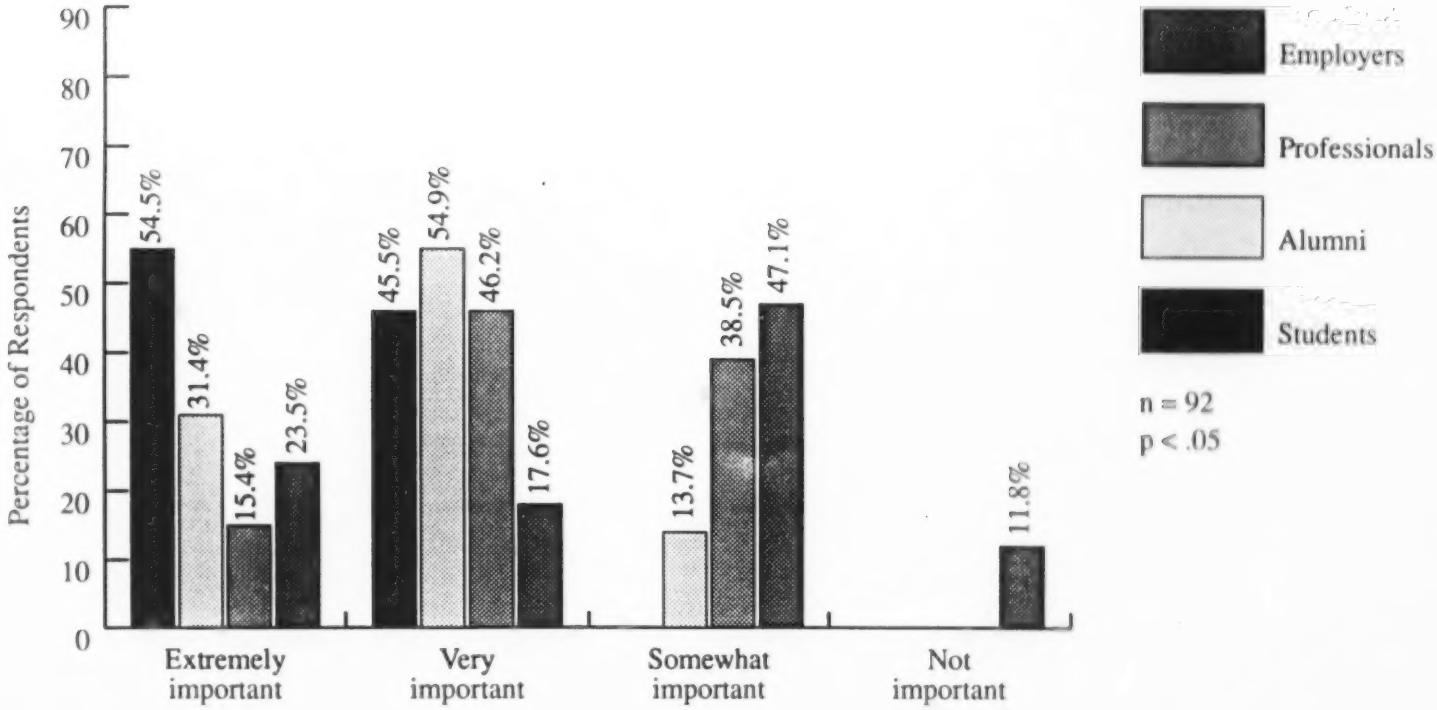

FIGURE 12.

PUBLIC RELATIONS – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 12 indicates the high degree of importance assigned to Public Relations by the majority of respondents. It is interesting to note the variance in percentages within each category.

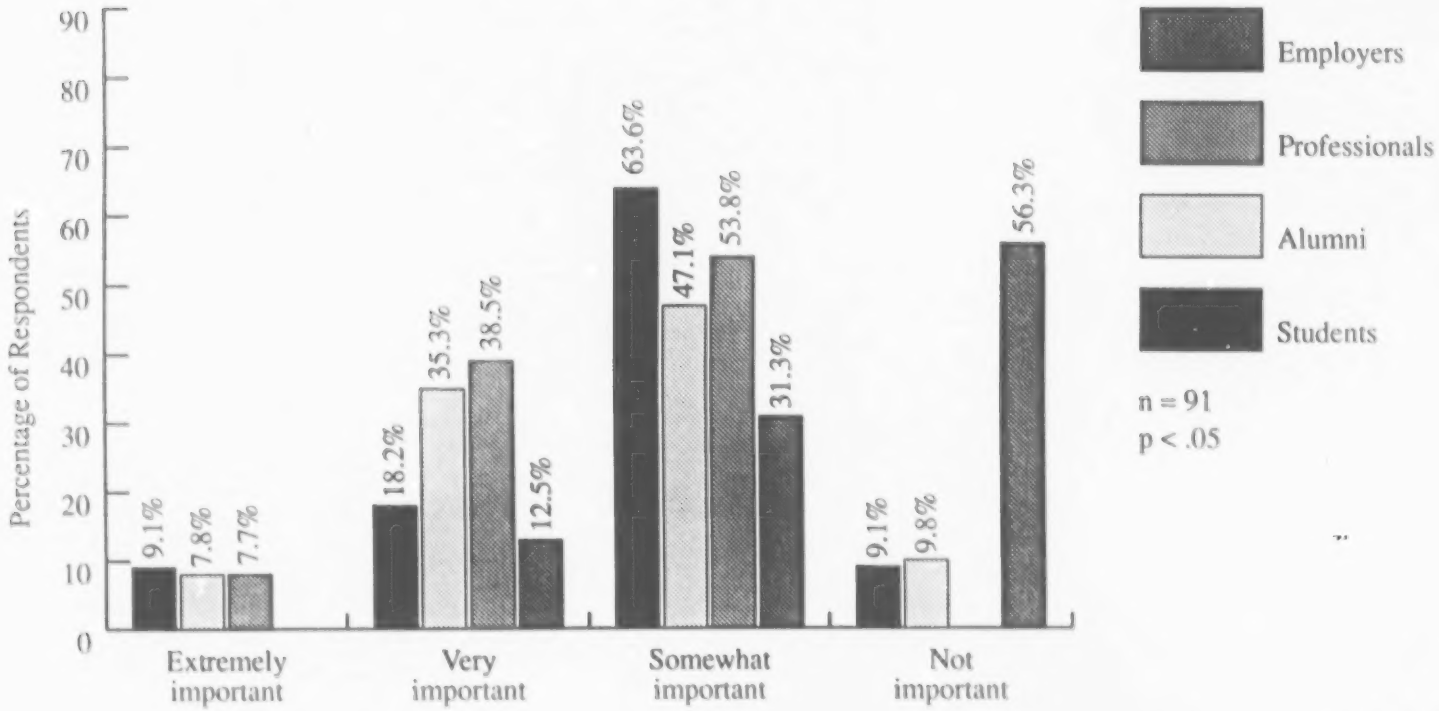

FIGURE 13.

SOCIOLOGY – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 13 reveals the relative lack of importance assigned to Sociology by the majority of respondents. It is interesting to note the variance in percentages within all categories except *extremely important*.

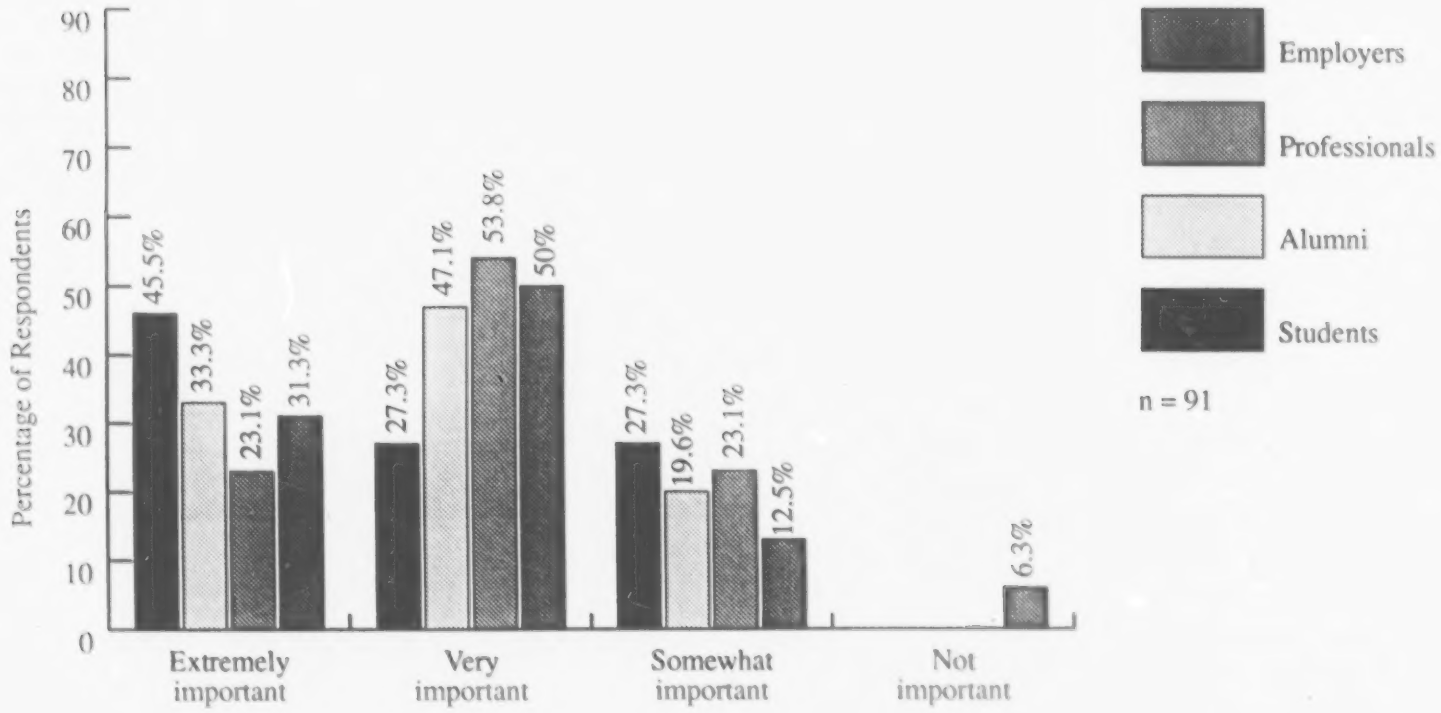

FIGURE 14.

WRITING – PERCEIVED IMPORTANCE TO DESIGN MANAGEMENT CURRICULUM.

Figure 14 reveals the high degree of importance assigned to Writing by the respondents. It is interesting to note the similarity of responses.

Summary of Major Findings

1. What is the level of interest in the Design Management graduate degree by current students, graduates, practicing professionals, and employers?

Over fifty percent of students, alumni and practicing professionals were *possibly* interested in a Design Management Program at Ferris State University. About nine percent of current senior level students in the Visual Communication Program at Ferris indicated that they were *definitely* interested in a graduate degree in Design Management from Ferris. No alumni, practicing professionals nor employers showed *definite* interest in the graduate program.

Almost one quarter of the employers surveyed indicated that they have an employee to whom they would recommend the Design Management graduate program. Only eleven percent indicated that they would support an individual presently employed if they agreed to sign a contract to keep working for that employer after the degree was attained. A small percentage of the employers indicated they had a person, but they would do nothing to support that individual if they chose to enroll in a Design Management program and a little over one third indicated that they had no one currently working for them who would be encouraged to pursue this degree.

2. What is the recommended curriculum for a graduate program in Design Management?

Courses indicated as *extremely important* by a large percentage of respondents are:

- Communications
- Design
- Macintosh

• Management

Those courses that were approximately equally indicated as *extremely* and *very important* by twenty three and larger percentages from all groups of respondents were:

• Marketing

• Public Relations

• Writing

Advertising was shown to be *very important* by a large percentage of all categories of respondents.

Courses that were shown by over thirty percent in every group surveyed to be *somewhat important* were:

• Accounting

• DOS

• International Business

• Psychology

• Sociology

Business Law was considered to be *not important* by over sixty percent of the employers surveyed. Fifty percent of the employers thought that International Business courses were *not important* to a Design Manager. Sociology courses were considered not important to over fifty six percent of employers.

3. What is the preferred delivery method of potential enrollees?

The largest percentage of current senior Visual Communication students showed a preference for evening courses throughout the year. They also showed a strong interest in weekdays throughout the year indicating their willingness to go to school

full-time for a graduate degree.

Over half of alumni indicated their first choice to be evening courses throughout the year. Their strongest second choice was also evening courses throughout the year.

Practicing professionals showed their first choice to be weekends throughout the year. However, evening courses throughout the year was selected as first choice by over a third of the respondents from this group.

Responses to this schedule preference question from employers was not substantial enough to draw any conclusions. Their interest in attending graduate classes was not as strong as the other three groups surveyed.

Internet delivery of this program content was acceptable to almost three-quarters of the current senior students. Almost half of the alumni were receptive to this method while a almost a third of the practicing professionals were interested in taking course work on-line.

Almost half of both alumni and practicing professional were uncertain as to whether they would be interested in studying Design Management on the internet. This perhaps indicates a wariness of the new media. Small percentages, however, of no interest in internet studies may also show that this is a viable avenue to pursue. There were no current students who said they were not interested in internet graduate study.

4. Is there a difference between the content for a Design Management curriculum that students perceive versus employed graduates', practicing designers', and employers' perceptions of the content of the curriculum?

The most disparity occurred in the courses that were related to International Business. Here, fifty four percent of students thought that it was *very important* and

the other groups were eighteen percent or less. Public Relations had a difference of about twenty three percent of students indicating the this was *extremely important* to the next closest group. All other courses from the list given were relatively closely perceived by all groups as to their importance to a Design Management Program curriculum.

5. Are there employment opportunities for graduates of a Design Management graduate program?

Almost ninety percent of the employers surveyed indicated that they would hire a person who had a degree in Design Management. About fifty percent said that the starting salary for this individual would most likely be in the $30,000 to $45,000 range. Thirty percent showed that they would pay less than $30,000 per year. One employer respondent indicated that he/she would be willing to pay $61,000 to $75,000 per year for an individual who possessed a degree in Design Management. No employer surveyed would pay over $75,000 per year.

CHAPTER 5.

Summary and Discussion

Restatement of the Problem

What should be the nature of the curriculum and program design for a graduate program in Design Management and is there a demand for such a program in West Michigan?

Description of the Main Features of the Method

Four groups of individuals related to Design Management as a profession were surveyed. Some questions were the same for all groups, some were particular to each group. Alumni, practicing professionals, and employers were sent surveys with business reply envelope for the return of the questionnaire. Current senior level Visual Communication students were given the questionnaire by the author to fill out at the end of a class session. These were collected after completion by the author.

Data was entered by Helen Bacon. Results were tabulated by Dr. Katherine Manley.

Listing of the Main Findings

1. Over fifty percent of those individuals surveyed – senior Visual Communication students, alumni, and practicing professionals – indicated that they would *possibly* be interested in a Design Management Graduate program at Ferris State University. No one in groups other than current students indicated a definite interest in the program.
2. Those courses indicated as most important to a Design Management curriculum were Communications, Design, Macintosh Computer, and Management. Very important courses were indicated to be Marketing, Public Relations, and Writing.
3. The preferred delivery methods for the course work for a Design Management program are evening courses throughout the year. Weekends throughout the year were also rated highly. On-line delivery of course content was indicated to be received best

by current students. About half of alumni and a third of the practicing professionals who were surveyed were interested in studying through the internet.

4. Current Visual Communication students were generally in agreement with alumni, practicing professionals, and employers regarding the importance of different areas of course work for a Design Management graduate program.

5. A majority of employers surveyed indicated that they would hire a graduate of a Design Management program. Fifty percent indicated that they would be willing to pay between $30,000 and $45,000 for a design manager.

Explanation of the Findings

There was low response from employers regarding their interest in pursuing study in the area of Design Management. This affected the percentages of their responses to questions that had to do with methods of delivery of course work as well as schedules that were effective for them. The data on distances that employers were willing to travel were not useful as they had indicated low interest in enrolling in a Design Management program.

The perceived importance of Business Law as part of the Design Management curriculum was very different among the groups surveyed. (Figure 3.) Employers tended to think that it was not important while current students felt it was somewhat important. This may be attributed to inexperience on the part of the students regarding requirements to accomplish a project. It is perhaps perceived that the employer would be responsible for knowing legal issues as they apply to running a business and that responsibility would not be placed on the Design Manager.

Courses offered in International Business in the Design Management curriculum were perceived by over half of current students as very important. (Figure 7.) Fifty

percent of employers thought that it was not important. Over half of alumni and practicing professionals surveyed indicated that it would be somewhat important to include courses in International Business. Students have been made aware of the growing trends toward global commerce and this may be affecting their response. Employers, mostly from west Michigan, perhaps do not work in a global realm of business at this point in time.

Public Relations was another course offering that proved to have large differences in perception of need. (Figure 12.) Over half of current students thought that it would be extremely important and over half of alumni thought that it would be very important. The largest percentage of employers responded that Public Relations courses would be somewhat important in a Design Management curriculum.

Another great variation occurred with Sociology as course work in a Design Management curriculum. Over half of current students indicated that it would be somewhat important as did practicing professionals, while over half of employers indicated that it would not be important. This might be the result of an understanding of how sociology would be beneficial in today's business world. Students and practicing professionals are seeing the practice of design as relating to people and their wants and needs. Employers may be more interested in the bottom line of design as business and may have lost sight of the people aspect.

Conclusions Based on the Findings

Employers indicated that they are interested in designers who have knowledge in business areas. Graduates from design programs who have business related skills have greater opportunities to provide solutions to communication problems that commerce faces. These issues may be internal as management relates to employees or external

as they relate to customer/client service and satisfaction with products.

Individuals who were questioned felt quite strongly that background in business, as well as social sciences, would be useful in working in the communication problem solving business – this was indicated at the designer level as well as the manager level within an organization. This reinforces the direction of the Visual Communication program at Ferris which includes courses in Marketing and Management and a broad educational base from a general curriculum. These findings also indicate that the business background combined with the social science background should be a consideration when developing the curriculum for a Design Management graduate program.

Responses regarding course work done on the Internet showed that individuals who were currently not as directly involved with the computer as a design tool, i.e. employers, were less likely to be interested in this method of delivery. This was made most obvious by the current student response who unanimously indicated that they would be interested in Internet course work for a Design Management graduate degree from Ferris State University.

The current senior students were quite consistently in agreement with the other respondent groups regarding the curriculum for a Design Management degree. This indicates a good understanding of the requirements of a person who would be filling a design management role.

Research indicated that potential students would be most interested in a program that was offered by Ferris State University in conjunction with another Michigan institution. The prospective graduate level students were interested in courses offered evenings and weekends which would indicate that a local site would be appropriate

and most convenient for the majority of respondents who were from the west Michigan area. People who had been out of school, that is, not currently enrolled students, were less interested in internet course work.

There is a need for Design Managers. Employers would hire a person with a Design Management degree if the person fulfilled the other requirements of employment at the particular work site. A person who has a design degree is most desirable for the management of design projects. In the past, designers have moved into management positions through necessity. Additional training in managing people and processes would be beneficial in becoming a more confident, contributing member of a business organization.

Methodological Limitations

The relatively small number of current students surveyed (eleven) could provide a limited interpretation of responses regarding the subject of Design Management. Their understanding of Design Management as a related profession may be influenced by the author who is one of their instructors. This could provide, however a better understanding of what the profession entails.

The question on the employer survey (Number 6) regarding pay scales for a design manager may have been misinterpreted. The majority of the employers responding were willing to pay relatively low salaries. The question may have been interpreted as salary paid to a design manager immediately following their graduation with the graduate having little, if no experience.

Suggested Field Applications

Ferris State University should consider offering a Design Management graduate program jointly with another institution as research indicated that a majority of those

individuals who would be interested in a program of this nature indicated that they would prefer a degree offered jointly between Ferris State University and another institution in Michigan.

The most likely institution would be Kendall College of Art and Design which will be fully owned by Ferris State University by the year 2000. Kendall offers a respected name in the design professions and with the growing reputation of the Visual Communication program at Ferris, a joint venture in this area could be a very feasible offering to interested people in West Michigan as well as to individuals from other parts of the country who may be familiar with Kendall.

The reinforcement of the business background for students of design should serve as a valuable recruitment tool for Ferris to use. The fact that the Visual Communication program is located within the Marketing Department within the College of Business is an excellent academic environment in which to learn the Business of Design.

Recommendations for Future Study

Studies could focus on the specific needs of particular areas of design (print design, multimedia, environmental graphic design, etc.) to better qualify specific business and social science courses. The content of these courses could be targeted at the needs of the designer as they relate to business and interpersonal skills and understanding.

More research could be done regarding graduates from the Visual Communication program at Ferris State University. The strengths and weaknesses of the courses taken in the Visual communication baccalaureate program as interpreted by the alumni would provide guidance for the development of useful and relevant course work for a graduate program as well as enhancement of the undergraduate program.

APPENDIX A

Kendall School of Art and Design Visual Communications Program Curriculum

(Bachelor of Fine Arts degree)

Foundation
2-D Design
3-D Design
Color\
Drawing I
Drawing II
Life Drawing I
Foundation Elective
Kendall Experience
Portfolio Review

Major Studio Core
VC I Layout I
VC II Lettering
Applied Drawing
Photography I
Computer Assisted Design
Video I
VC III Layout II
VC IV Typography
Mechanics for Reproduction
Photography II
VC V Package Graphics
Advertising Theory
VC VI Thesis

Art History
Western Art I
Western Art II
Electives

Studio Electives

Liberal Arts and Sciences
English Composition
Speech I
Issues in Writing
Business Elective
Humanities Elective
Science Elective
Social Science Elective
Electives

APPENDIX B

Savannah College of Art and Design: Graphic Design Program

B.F.A. DEGREE

Foundation Program
Introduction to Computers
Drawing I
Drawing II
Life Drawing I
2-Dimensional Design
Color Theory
3-Dimensional Design
Introduction to Photography
Studio Elective
Studio Elective

Liberal Arts Program
Survey of Western Arts I
Survey of Western Arts II
Art History Elective
Art History Elective
Twentieth Century Art
History of American Culture
Composition
English Elective
History of Graphic Design
Basic Math
Human and Animal Anatomy
Music Elective
Philosophy/Psychology Elective

Major Program
Desktop Publishing
Introduction to Graphic Design
Graphic Design Techniques
Typography I
Layout
Production Design I
Quark Express
Production Design II
Typography II
Graphic Design Electives
Advertising Design
Portfolio Design

M.A. /M.F.A. DEGREE

Major Program
Contemporary Art
Art Criticism
Computer Typography
Digital Graphic Imaging
Corporate Identity
Publication Design
Advertising Campaigns
Environmental Graphics
Special Topics
Self-promotion
Internship I
Internship II
Thesis Project

APPENDIX C

Art Center College of Design: Graphic and Packaging Study Curriculum

First Term
Introduction to Modernism**
Composition and Drawing*
or Principles of Drawing*
History of Typography**
Design 1: Elements and Processes*
Lettering 1*
Communication Design 1*
Perspective*

Second Term
English Composition**
Psychology of Success**
Design 2: Structure and Color*
Lettering 2*
Communication Design 2*
Sketching for Graphic Design and Advertising
Introduction to Computer Based Drawing

Third Term
Historical Principles of Visual Communication 1**
or History of Graphic Design 1**
or History of Graphic Design 2**
or Historical Principles of Visual Communication 2**
Introduction to Advertising
Nature of Materials 1*
Nature of Materials 2*
Marker Indication*
Typography Design 1
Graphic Design 1

Fourth Term
Historical Principles of Visual Communication 2**
or History of Graphic Design 2**
or History of Graphic Design 1**
or Historical Principles of Visual Communication 1**
Basics of Photography*
Color Theory*
Typography Design 2
Graphic Design 2
Package Design 1

Fifth Term
Interactive Media Tools
or Digital Font Design
or Information Design
Advertising Production*
Graphic Processes*
Package Design 2
Identity Systems
Environmental Graphic Design

Sixth Term
Interface Design
or Editorial Graphics
Marketing 1
Advanced Graphic Design 1
Package Design 3
Elective

Seventh Term
Media Projects 2
or Community Service Workshop
Advanced Three-Dimensions Graphic Design
Concepts
Exhibit Graphics
Information Design
Elective

Eighth Term
Media Projects
or Community Service Workshop
Advanced Three-Dimensional Graphic Design
Concepts
Elective
Elective

* Foundation course
** Required Liberal Arts and Science course

APPENDIX D

Pratt Institute: Design Management Graduate Program Curriculum

(Master of Professional Studies Degree)

First Year of Study
Fall
Leadership Behavioral Simulation
Leadership and Team Building
American Business History
Computers in Management
Financial Reporting and Analysis

Spring
Design Management
Business Law
Managing Innovation and Change
Business Information Systems and REsearch Methods

Summer
Design Operations Management
Money and Markets

Second Year of Study
Fall
Negotiating
Design Futures
Advertising and Promotion
Financing Companies and New Ventures
Intellectual Property Law
Strategic Marketing

Spring
Marketing Professional Services
Managerial Decision-Making
Directed REsearch
Business Planning
New Product Management and Development
Business Planning II
Business Strategy

APPENDIX E

Design Management Feasibility Survey for Current Senior Students

1. Do you expect to continue your education beyond the Bachelor's degree?
   A. Yes, immediately
   B. Yes, but not immediately
   C. Uncertain
   D. No

2. You would be interested in additional education: (Circle all that apply)
   A. To enhance my career
   B. For personal enrichment
   C. To change career fields
   D. To prepare for a different career or profession
   E. Not interested

3. If Ferris offered a Masters degree in *Design Management*, would you enroll in the program?
   A. Yes, definitely
   B. Yes, if it meets my needs
   C. Possibly
   D. No

4. Please rate the following subjects in terms of their importance, in your opinion, to a *Design Manager*.

	Extremely Important	Very Important	Somewhat Important	Not Important
A. Accounting	☐	☐	☐	☐
B. Advertising	☐	☐	☐	☐
C. Business Law	☐	☐	☐	☐
D. Communications	☐	☐	☐	☐
E. Design	☐	☐	☐	☐
F. DOS Platform Computer	☐	☐	☐	☐
G. International Business	☐	☐	☐	☐
H. Macintosh Computer	☐	☐	☐	☐
I. Management	☐	☐	☐	☐
J. Marketing	☐	☐	☐	☐
K. Psychology	☐	☐	☐	☐
L. Public Relations	☐	☐	☐	☐
M. Sociology	☐	☐	☐	☐
N. Writing	☐	☐	☐	☐
O. _____	☐	☐	☐	☐
P. _____	☐	☐	☐	☐
Q. _____	☐	☐	☐	☐

5. If you are interested in obtaining a graduate degree in *Design Management* would you be employed full-time while you take course work?
   A. Yes, full-time
   B. Yes, part-time
   C. No
   D. Uncertain

6. From where, if given the choice, would you prefer to receive a graduate degree?
   A. A degree from Ferris alone
   B. A degree granted jointly by Ferris and another Michigan university
   C. A degree form another institution alone

7. In designing a schedule for a graduate program in Design Management, it is important to accommodate the needs of students. Please place a "1" beside the schedule you would most prefer; a "2" beside your second choice, etc.

____ Weekend schedule of courses throughout the year
____ Weekday schedule throughout the academic year
____ Evening courses throughout the year
____ Full-time summer courses
____ Intensive summer courses (one to two week intensive)

8. How far would you be willing to commute (round trip) to continue your education in *Design Management*?

A. Up to 15 miles
B. Up to 25 miles
C. Up to 50 miles
D. Up to 100 miles
E. Whatever it takes
F. Does not apply to me

9. Have you taken courses for credit in the that past that were other than face-to-face instruction? (e.g. television, correspondence, Internet, etc.)

A. Yes
B. No

10. If available on the Internet, would you enroll in courses for credit toward a Master's degree from Ferris State University in *Design Management*.

A. Yes
B. No
C. Uncertain

11. Gender

A. Male
B. Female

12. Age

A. 19 – 24
B. 25 – 29
C. 30 – 34

APPENDIX F

Design Management Feasibility Survey for Alumni

1. Are you currently working in the visual communication field?
   A. Yes
   B. No

2. Do you expect to continue your education beyond the Bachelor's degree?
   A. Yes, I am currently engaged in graduate studies
   B. Yes, but not immediately
   C. Uncertain
   D. No

3. You would be interested in additional education: (Circle all that apply)
   A. To enhance my career
   B. For personal enrichment
   C. To change career fields
   D. To prepare for a different career or profession
   E. Not interested

4. If Ferris offered a Master's degree in *Design Management*, would you enroll in the program?
   A. Yes, definitely
   B. Yes, if it meets my needs
   C. Possibly
   D. No

5. Please rate the following subjects in terms of their importance, in your opinion, to a *Design Manager*.

	Extremely Important	Very Important	Somewhat Important	Not Important
A. Accounting	☐	☐	☐	☐
B. Advertising	☐	☐	☐	☐
C. Business Law	☐	☐	☐	☐
D. Communications	☐	☐	☐	☐
E. Design	☐	☐	☐	☐
F. DOS Platform Computer	☐	☐	☐	☐
G. International Business	☐	☐	☐	☐
H. Macintosh Computer	☐	☐	☐	☐
I. Management	☐	☐	☐	☐
J. Marketing	☐	☐	☐	☐
K. Psychology	☐	☐	☐	☐
L. Public Relations	☐	☐	☐	☐
M. Sociology	☐	☐	☐	☐
N. Writing	☐	☐	☐	☐
O. _____	☐	☐	☐	☐
P. _____	☐	☐	☐	☐
Q. _____	☐	☐	☐	☐

6. How far would you be willing to commute (round trip) to continue your education in *Design Management*?
   A. Up to 15 miles
   B. Up to 25 miles
   C. Up to 50 miles
   D. Up to 100 miles
   E. Whatever it takes
   F. Does not apply to me

7. From where, if given the choice, would you prefer to receive a graduate degree?
   A. A degree from Ferris alone
   B. A degree granted jointly by Ferris and another Michigan university
   C. A degree from another institution alone

8. If you are interested in obtaining a graduate degree in *Design Management* would you be employed while you take course work?
   A. Yes, full-time
   B. Yes, part-time
   C. No
   D. Uncertain

9. In designing a schedule for a graduate program in *Design Management*, it is important to accommodate the needs of students. Please place a "1" beside the schedule you would most prefer; a "2" beside your second choice, etc.
   _____ Weekend schedule of courses throughout the year
   _____ Weekday schedule throughout the academic year
   _____ Evening courses throughout the year
   _____ Full-time summer courses
   _____ Intensive summer courses (one to two week intensive)

10. Have you taken courses for credit in the past that were other than face-to-face instruction? (e.g. television, correspondence, Internet, etc.)
   A. Yes
   B. No

11. If available on the Internet, would you enroll in courses for credit toward a Master's degree from Ferris State University in *Design Management*.
   A. Yes
   B. No
   C. Uncertain

12. I am currently employed as
   A. A designer
   B. An art director
   C. A computer technician/programmer
   D. An assistant
   E. Other _____

13. I have been working in the design profession
   A. Less than 5 years
   B. 5 – 10 years
   C. 10 – 15 years
   D. 15 – 20 years
   E. More than 20 years

14. Age
   A. 19 – 24
   B. 25 – 29
   C. 30 – 34
   D. 35+

15. Gender
   A. Male
   B. Female

APPENDIX G

Design Management Feasibility Survey for Practicing Professionals

1. Do you expect to continue your education?
   A. I have already completed or am engaged in graduate studies.
   B. Yes, immediately
   C. Yes, but not immediately
   D. Uncertain
   E. No

2. You would be interested in additional education: (Circle all that apply)
   A. To enhance my career
   B. For personal enrichment
   C. To change career fields
   D. To prepare for a different career or profession
   E. Not interested

3. If Ferris offered a Master's degree in *Design Management*, would you enroll in the program?
   A. Yes, definitely
   B. Yes, if it meets my needs
   C. Possibly
   D. No

4. Please rate the following subjects in terms of their importance, in your opinion, to a *Design Manager*.

	Extremely Important	Very Important	Somewhat Important	Not Important
A. Accounting	☐	☐	☐	☐
B. Advertising	☐	☐	☐	☐
C. Business Law	☐	☐	☐	☐
D. Communications	☐	☐	☐	☐
E. Design	☐	☐	☐	☐
F. DOS Platform Computer	☐	☐	☐	☐
G. International Business	☐	☐	☐	☐
H. Macintosh Computer	☐	☐	☐	☐
I. Management	☐	☐	☐	☐
J. Marketing	☐	☐	☐	☐
K. Psychology	☐	☐	☐	☐
L. Public Relations	☐	☐	☐	☐
M. Sociology	☐	☐	☐	☐
N. Writing	☐	☐	☐	☐
O. _____	☐	☐	☐	☐
P. _____	☐	☐	☐	☐
Q. _____	☐	☐	☐	☐

5. In designing a schedule for a graduate program in *Design Management*, it is important to accommodate the needs of students. Please place a "1" beside the schedule you would most prefer; a "2" beside your second choice, etc.
   ____ Weekend schedule of courses throughout the year
   ____ Weekday schedule throughout the academic year
   ____ Evening courses throughout the year
   ____ Full-time summer courses
   ____ Intensive summer courses (one to two week intensive) on campus

6. How far would you be willing to commute (round trip) to continue your education?
   A. Up to 15 miles
   B. Up to 25 miles
   C. Up to 50 miles
   D. Up to 100 miles
   E. Whatever it takes
   F. Does not apply to me

7. Have you taken courses for credit in the past that were other than face-to-face instruction? (e.g. television, correspondence, Internet, etc.)
   A. Yes
   B. No

8. If available on the Internet, would you enroll in courses for credit toward a Master's degree from Ferris State University in *Design Management*.
   A. Yes
   B. No
   C. Uncertain

9. If you are interested in obtaining a graduate degree in *Design Management* would you remain employed while you take course work?
   A. Yes, full-time
   B. Yes, part-time
   C. No
   D. Uncertain

10. Are you currently working in the visual communication field?
   A. Yes
   B. No

11. You are currently employed as
   A. A designer
   B. An art director
   C. A computer technician/programmer
   D. An assistant
   E. Other _____

12. You have been working in the design profession
   A. Less than 5 years
   B. 5 – 10 years
   C. 10 – 15 years
   D. 15 – 20 years
   E. More than 20 years

13. Age
   A. 19 – 24
   B. 25 – 29
   C. 30 – 34
   D. 35+

14. Gender
   A. Male
   B. Female

APPENDIX H

Design Management Feasibility Survey for Employers

1. How many people does your firm or design/communication department employ?
   A. 1 – 5
   B. 6 –10
   C. 11 – 20
   D. More than 20

2. How many people do creative design work?
   A. 1 – 4
   B. 6 – 10
   C. 11 – 20
   D. More than 20

3. How many members on your staff are administrative support?
   A. 1 – 4
   B. 5 or more

4. If someone is titled *Design Manager*, what would their role be in your office?
   A. Administrative
   B. Support
   C. Creative

5. Would you hire a person who had a graduate degree in *Design Management*?
   A. Yes
   B. No

6. How much would you pay a person annually who had a graduate degree in *Design Management*?
   A. Less than $30,000
   B. $30,000 – $45,000
   C $46,000 – $60,000
   D. $61,000 – $75,000
   E. $75,000 or more
   F. Does not apply

7. Please rate the following subjects in terms of their importance, in your opinion, to a *Design Manager*.

	Extremely Important	Very Important	Somewhat Important	Not Important
A. Accounting	☐	☐	☐	☐
B. Advertising	☐	☐	☐	☐
C. Business Law	☐	☐	☐	☐
D. Communications	☐	☐	☐	☐
E. Design	☐	☐	☐	☐
F. DOS Platform Computer	☐	☐	☐	☐
G. International Business	☐	☐	☐	☐
H. Macintosh Computer	☐	☐	☐	☐
I. Management	☐	☐	☐	☐
J. Marketing	☐	☐	☐	☐
K. Psychology	☐	☐	☐	☐
L. Public Relations	☐	☐	☐	☐
M. Sociology	☐	☐	☐	☐
N. Writing	☐	☐	☐	☐
O. _____	☐	☐	☐	☐
P. _____	☐	☐	☐	☐

8. Would you be interested in assisting in the development of a *Design Management Graduate Program* at Ferris State University?
   A. Yes
   B. No

9. Would you be interested in pursuing a graduate degree in *Design Management*? 85
   A. Yes
   B. No
   (If "No", please go to Question 16)

10. If Ferris State University offered a Master's degree in *Design Management* would you enroll in the program?
   A. Yes, definitely
   B. Yes, if it meets my needs
   C. Possibly
   D. No

11. In designing a schedule for a graduate program in *Design Management*, it is important to accommodate the needs of students. Please place a "1" beside the schedule you would most prefer; a "2" beside your second choice, etc.
   ____ Weekend schedule of courses throughout the year
   ____ Weekday schedule throughout the academic year
   ____ Evening courses throughout the year
   ____ Full-time summer courses
   ____ Intensive summer courses (one to two week intensive)

12. How far would you be willing to commute (round trip) to continue your education in *Design Management*?
   A. Up to 15 miles
   B. Up to 25 miles
   C. Up to 50 miles
   D. Up to 100 miles
   E. Whatever it takes
   F. Does not apply to me

13. Have you taken courses for credit in the past that were *other than* face-to-face instruction? (e.g. television, correspondence, Internet, etc.)
   A. Yes
   B. No

14. If available on the Internet, would you enroll in courses for credit toward a Master's degree from Ferris State University in *Design Management*.
   A. Yes
   B. No
   C. Uncertain

15. If you are interested in obtaining a graduate degree in *Design Management* would you remain employed while you take course work?
   A. Yes, full-time
   B. Yes, part-time
   C. No
   D. Uncertain

16. Do you have an employee you would recommend to a graduate degree program in *Design Management*?
   A. Yes, without question
   B. Yes, if the person signed a contract to continue working with my firm after the degree was attained
   C. Yes, there is a person(s) but I would not offer any support
   D. No, there is no one currently working with me who I would encourage to pursue this degree

17. You have been working in the design profession
   A. Less than 5 years
   B. 5 – 10 years
   C. 10 – 15 years
   D. 15 – 20 years
   E. More than 20 years

18. Age
   A. 19 – 24
   B. 25 – 29
   C. 30 – 34
   D. 35+

19. Gender
   A. Male
   B. Female

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